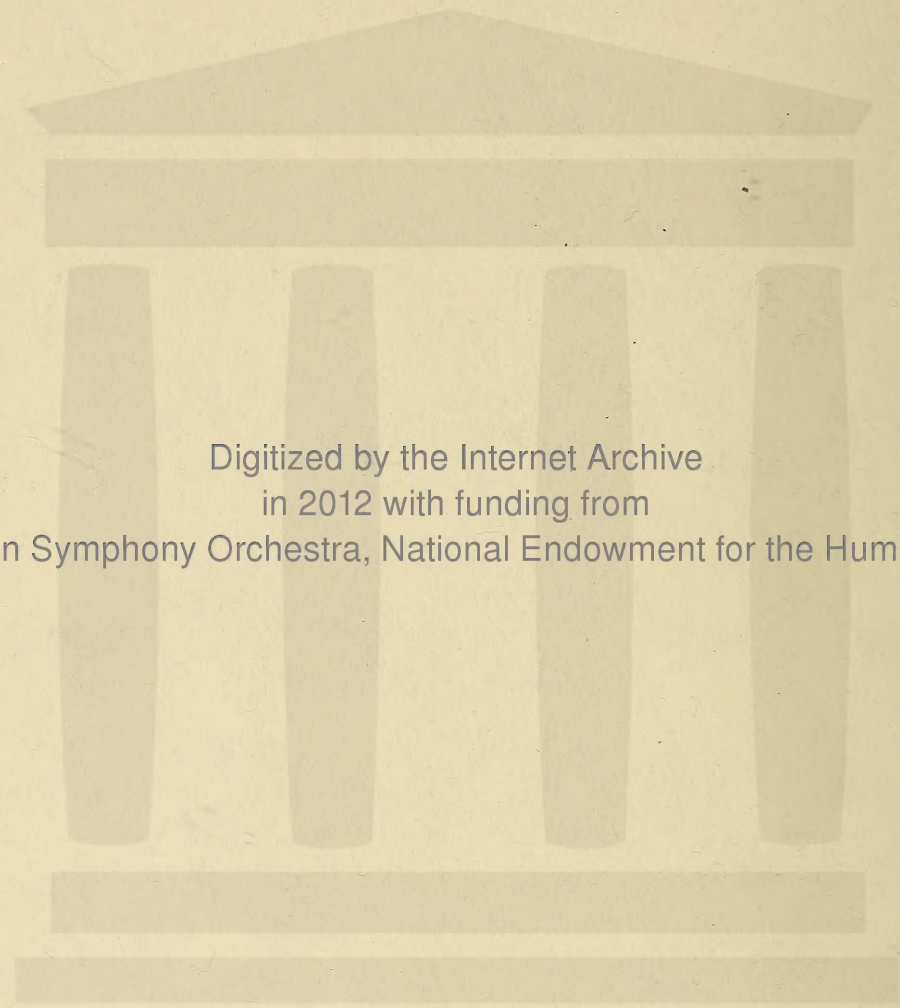
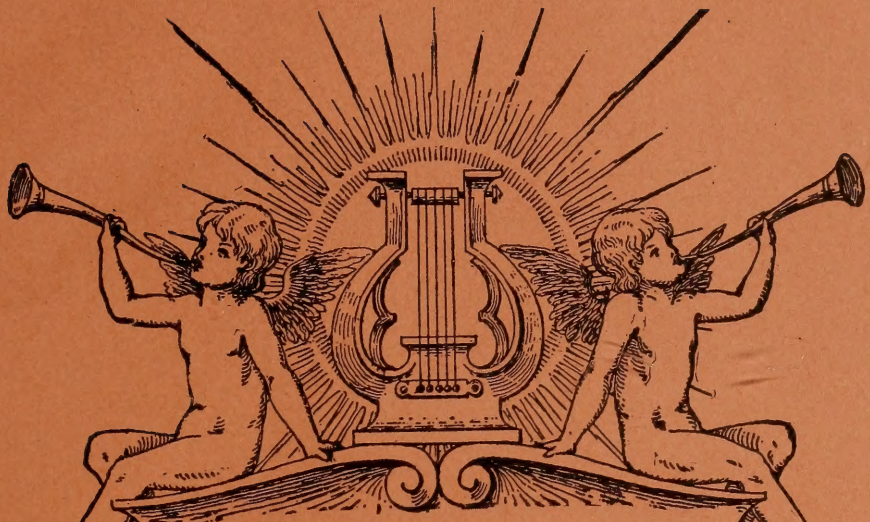


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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

INCORPORATED

Dr. SERGE KOUSSEVITZKY, *Conductor*

with historical and descriptive notes

By PHILIP HALE AND JOHN N. BURK

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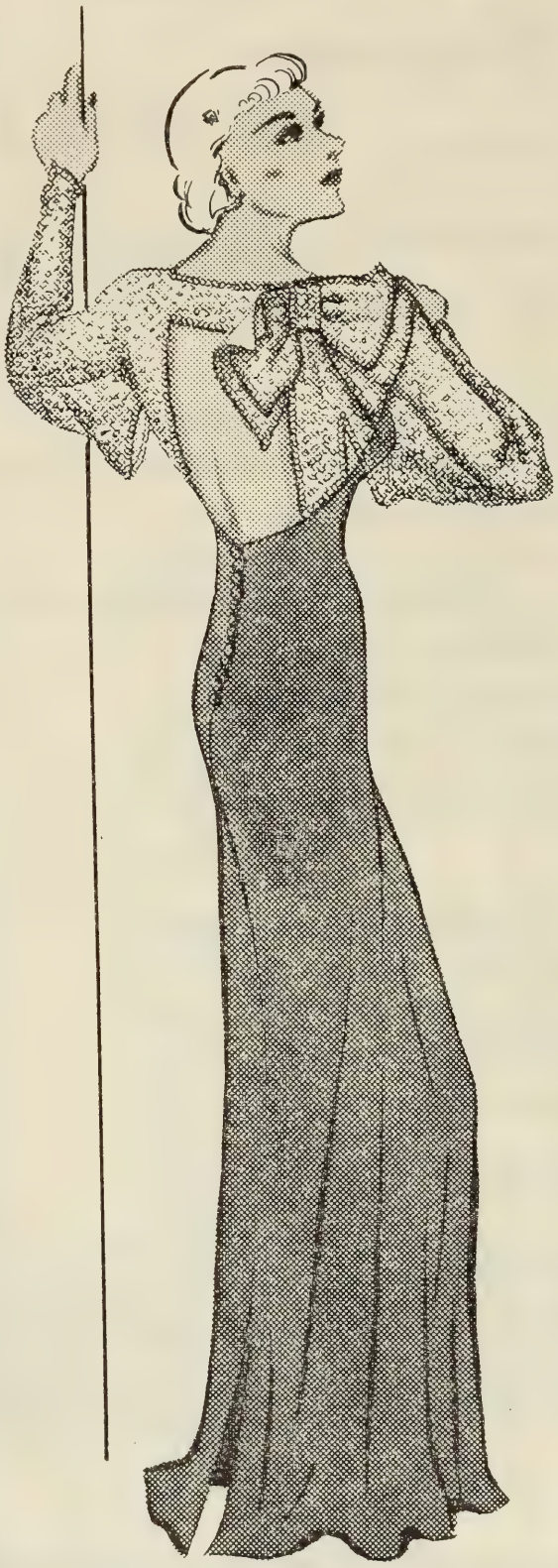
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Born in the Province of Tver, Russia, July 26, 1874–

IT WAS in the summer of 1930, at a resort in the Vosges Mountains, that Dr. Serge Koussevitzky composed this passacaglia. In the same summer, he wrote an overture for the fiftieth anniversary of the Boston Symphony Orchestra (it was performed at the concerts of October 31 and November 1, 1930).

The "Russian Theme" used is the kind of tune which is called "traditional." It is probably most familiar to western ears through the coronation scene (close of the prologue) of Moussorgsky's *"Boris Godunov,"* where the populace accept the crowned pretender with a hymn in glorification of their czar.* But Beethoven also used it in his second Razoumosky Quartet in E minor, *Op.* 59, No. 2 (trio of the Allegretto). Dr. Koussevitzky chose the passacaglia form for his score because it is "broad, and yielding to transformation." The passacaglia

* The Oxford Book of Carols quotes it, in slightly different form, as "Slava Bogu na nebye" ("Praise to God"), printed by Yakushkin in 1815, existing "in many variants, as well as in Rimsky-Korsakov, who calls it a Christmas Song, though its many verses are all of general application." The melody was used by Rimsky-Korsakov in his cantata, "Slava."

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The passacaglia is essentially nothing more than the reiteration, an indefinite number of times, of a bass or "ground" theme, with constantly varied embellishment. It has a passing relationship to the variation form, with the difference that the theme is more compact, and its recurrence every eighth bar (sometimes the theme is only two or four bars in length †) is rigidly maintained. This venerable form is traced

* Bach was apparently prompted by the example of Buxtehude in combining his organ passacaglia with a fugue. Bach, it is worth noting, used the theme of another — a broad and commodious foundation for his vast structures.
† The theme of this Passacaglia has six bars.

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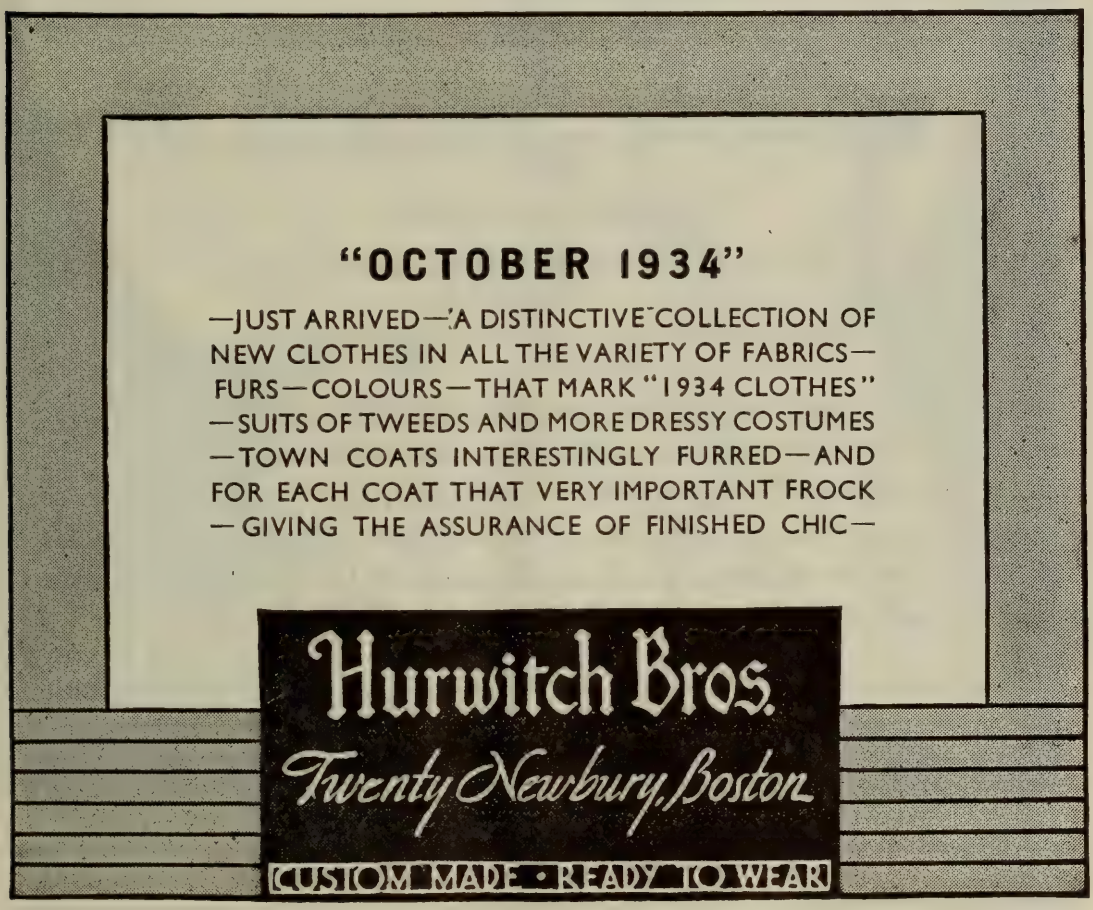
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back to early Italy, but more particularly to an ancient Spanish street dance (Spanish *pasar,* " to walk," and *calle,* " a street "). Apparently, it arose from the elemental music making of rambling minstrels, where one would grind out a constant and unvarying bass, while his companion would improvise upon it with the freedom of his greater skill. Eventually it took on a cultural dignity. Riemann finds that it was a favorite form of the Spanish lutenists of the sixteenth century.

The passacaglia and chaconne became eminently useful to the clavecinists and organists of the seventeenth century (the chaconne, almost identical to the passacaglia, has also a Spanish source, and is said to derive from the Basque word *chocuna,* " pretty "). The harpsichord composers would often place a such piece at the end of a suite, where its length could be extended so far as the fertility of their invention, or the patience of their hearers, allowed. Oscar Bie speaks of Couperin's " Chaconnes and passecailles, rearing their piquant erections on slow-moving basses." A chaconne was usually the closing number of Lully's operas, and Gluck used one for the finale of " Orfeo," and the last ballet from " Iphigenia in Aulis." The early organists, such as Buxtehude, Frescobaldi, and Bach, used them for the weaving of intricate strands of counterpoint. Bach, in his famous chaconne from the fourth sonata for violin alone, works in as many as five themes into his polyphonic



scheme. Bach's organ passacaglia is familiar here in the orchestral transcription of Respighi.* It took a Brahms to introduce the form into so unheard of a place as the finale of a symphony, and do it in such wise that the inherently rigid and arbitrary structure flowed with easy mastery to its majestic conclusion.†

The differentiation of the two forms has been the despair of analysts as long as musical dictionaries have been written. Each writer who has attempted to fix upon two or three rules which single out one from the other has immediately become entangled in " exceptions." Johann Matheson, respected contemporary and friend of Handel, tried to settle the matter once and for all in his *" Vollkommener Kapellmeister,"* laying down four points: the chaconne was slower and more stately than the passacaglia; the former was always in a major key, the latter in a minor; passacaglias were never sung; and chaconnes were always on a ground bass. Examining these rules, William Barclay Squire (in Grove's Dictionary) finds that " the above distinction of keys is not borne out by the specimens that have come down to us, and the passacaglia is, if anything, generally of a more solemn character than the chaconne." So far as Mr. Squire can discover, " the only difference between the two seems to be that in the chaconne the theme is kept in-

* Performed at these concerts November 7, 1932, and April 20, 1934.
† Brahms put no name upon the finale of his Fourth Symphony. His friends and exponents variously called it " passacaglia " and " chaconne."

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Edited and annotated by

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variably in the bass, while in the passacaglia it was used in any part, often so disguised and embroidered amid ever-varying contrapuntal devices as to become hardly recognizable." Against this clarifying axiom may be set the words of Albert Schweitzer, eminent authority on Bach, who holds that the writer of a chaconne may introduce his theme in any voice, while the theme of a passacaglia should be confined strictly to the bass. Spitta is found to be in agreement with Schweitzer. But Parry and Prout both line up on the opposite side. In other words, the point is nothing more than academic. It is inconceivable that Bach, moved to introduce his subject in the upper registers of his mighty passacaglia, should have been restrained for a moment by precept or precedent.

J. N. B.

SYMPHONY IN B MINOR, NO. 2, *Op.* 5

By Alexander Porphirievitch Borodin.

Born at Leningrad, November 12, 1833 (?) *; died there February 28, 1887

As a product of the year 1877, Borodin's Second Symphony was regarded in its time as the work of an "original," a daring pioneer of the Slavic spirit. It should be remembered that in February, 1877, when the symphony was first performed, in Leningrad, Tchaikovsky's Fourth Symphony and Brahms' Second, works destined for that year, were yet unwritten; "*Götterdämmerung*" had been first heard in the August previous. Rubinstein's quasi-Russian music was familiar to western Europe, and the name Tchaikovsky was increasingly spoken, but the Russian nationalists, the "Five," were as good as unknown. They had not evolved a presentable symphony between them (other than Borodin's First); Rimsky-Korsakov had written nothing more important than "Sadko," and "Antar"; Moussorgsky's "Boris Godunov" had been produced at the Marijinsky Theatre in Leningrad three years before, but had as yet hardly impressed itself, even upon the Russian consciousness.

The alert searcher of new paths, Franz Liszt, was one of the first westerners to ferret out the nationalist group, and to follow their early

* Borodin believed, on offhand evidence as it now appears, that he was born in 1834, and this year has until recently been universally accepted. But M. D. Calvocoressi, having scrutinized recent Russian publications on the subject, in connection with the Borodin centenary planned in Russia for this year, reports the following disturbing correction (London Musical Times, June, 1934):

"Mr. Serge Dianin having carefully examined the registers of the Church of St. Panteleimon, Petersburg, and other documents, came to the conclusion that Borodin was born on October 31 (November 12), 1833, not 1834. Borodin himself knew this quite well until October 31, 1873, when he wrote to his wife: "Today is my fortieth birthday." But on that very day an old servant of his mother, Catherine Beltzman by name, assured him that he was thirty-nine years old, not forty. Borodin was delighted, and never troubled to verify the information."


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gropings. When Borodin brought him his new score in 1877, Liszt was delighted — advised him to alter nothing, to pay no attention to the suggestions of those who found it "strange." Borodin describes in a letter how Liszt lay before him a new oratorio by Nicolai, saying: "Is it not the most trivial Mendelssohn? That is the sort of music manufactured for us in Germany! But you will hear today, and judge for yourself. No! You Russians are indispensable to us. Without you I am powerless," said Liszt, smiling. "You have a quick and vital spring within you; the future belongs to you, whereas here it is usually the lifeless corpse."

The symphony made its way readily into general favor. It was much liked when performed in the early eighties, in Germany and Belgium. Yet it took more than twenty years to reach America. A performance is on record in Cincinnati, in the season 1898–1899. Arthur Nikisch introduced it to Boston at a concert by the orchestra, January 4, 1890. Further performances are listed December 14, 1912 and March 27, 1915 (Dr. Karl Muck); November 29, 1918 (Henri Rabaud), and April 23, 1926 (Dr. Serge Koussevitzky).

The symphony is scored for piccolo, three flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, three kettledrums, bass drum, cymbals, triangle, tambourine, harp, and the usual strings.



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Borodin lingered over his second symphony for six years (1871–1876).* He had put aside his opera, "*Prince Igor*" (which he never finished) to compose the symphony. After completing the first movement, in 1871, he paused to plunge into the project of the operatic ballet "Mlada," which Gedeunov, director of the Russian opera, wished to mount. The four acts were distributed between Borodin, Cui, Rimsky-Korsakov, and Moussorgsky. Borodin was assigned the final act; he studied the sources of the feudal, pre-Christian subject, worked in a fever of enthusiasm on his music — and actually brought it to completion, a rare feat for this composer — only to find that the venture fell through, owing to the expense involved.

He busied himself with his symphony again, also "*Prince Igor.*" "I have collected a quantity of materials, and completed several numbers," he wrote to his friend Mme. Ludmilla Ivanovna Karmalina, on April 15, 1875, "But when shall I have finished? I know not. My only hope is in the summer; but in summer I ought to complete the orchestration of my second symphony, promised long ago, and to my shame, never finished. I ought to finish the piano arrangement for which Bessel has long been waiting. To the great displeasure of Stasov and Modeste Moussorgsky, I have sketched out a quartet for strings which

* Rimsky-Korsakov gives evidence of sketches at a still earlier date. Speaking in "My Musical Life," of the season 1868–69, he writes: "Borodin brought new fragments of Prince Igor, the beginning of his Second Symphony in B minor, and the song, 'The Sea Princess.'"



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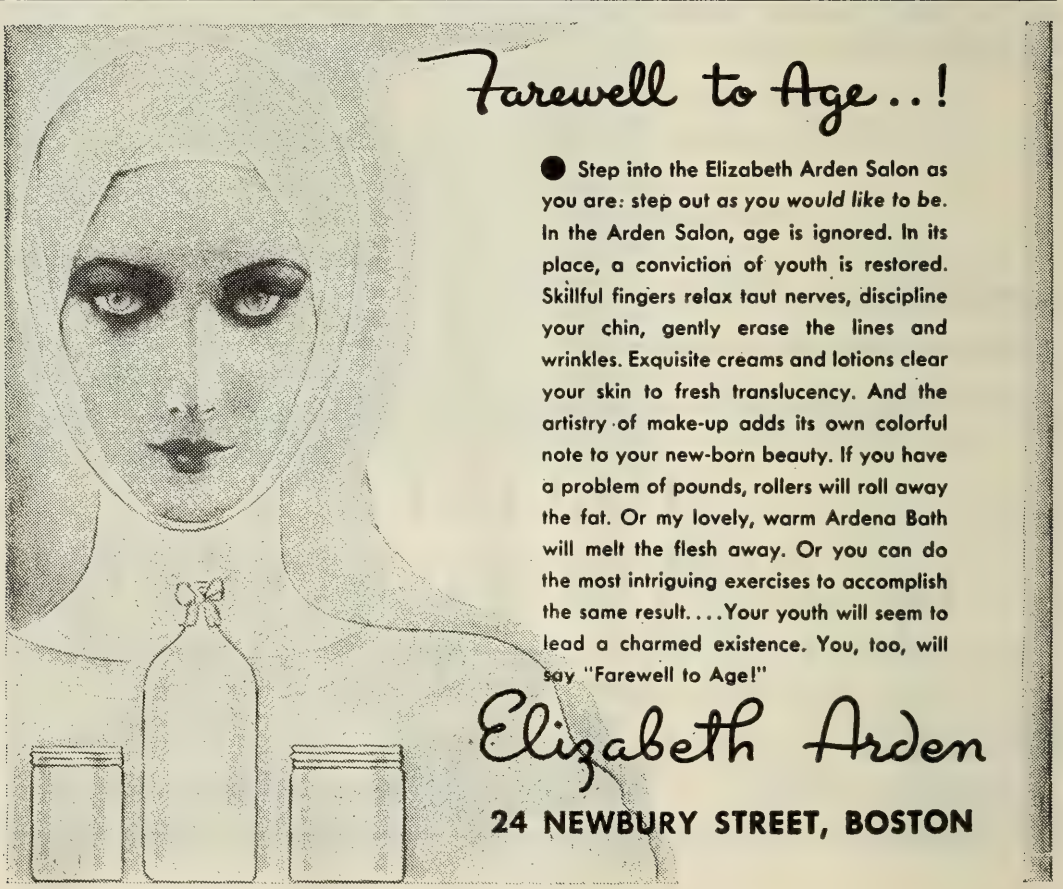
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I have not found time to finish either. It is shameful, piteous, ridiculous, but what can be done? . . . I resemble that character in one of Shakespeare's historical plays who replies to every question: "'Anon, anon sir!'"

What indeed could be done? Rimsky-Korsakov in his autobiography reproaches his colleague with congenital indolence. He had reason, for together with Glazounov he had to labor hugely over "*Prince Igor*" after its composer's death, filling gaps, and supplying the orchestration from pencil sketches. Yet Borodin gives the very plausible case of a by no means indolent man in the same letter to Madame Karmalina. He was a man of two vocations, each of which laid importunate claim to his time and energy. His medical career absorbed him, and it must be noted brought him a bare living which in Russia at that time he could never have had from his music alone. "I love my profession and my science," he wrote. "I love the Academy and my pupils. My teaching is of a practical character, and for this reason takes up very much of my time. I have to be constantly in touch with my pupils, male and female, because to direct the work of young people one must always be close to them. I have the interests of the Academy at heart." Lectures, examinations, meetings, laboratory work did not prevent Dr. Borodin from agitating for a then bold innovation, a School of Medicine for Women, in which he was actively interested through his life. He also lectured on chemistry at the Academy of Forestry, and his chemical re-



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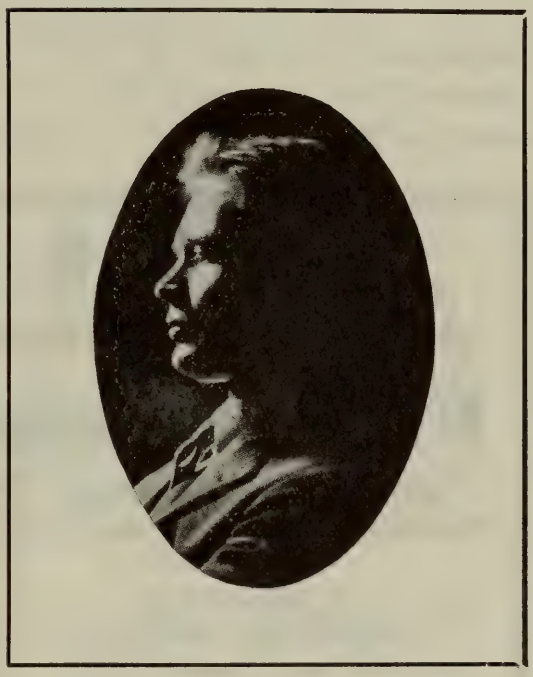
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These duties, of course, kept Borodin from his music. "Days, weeks, months, whole winters pass," he wrote, "without my being able to set to work seriously. It is not that I could not find a couple of hours a day; it is that I have not leisure of mind to withdraw myself from occupations and preoccupations which have nothing in common with music. One needs time to concentrate oneself, to get into the right key, otherwise the creation of a sustained work is impossible. For this I have only a part of my summer at my disposal. In the winter, I can only compose when I am ill, and have to give up my lectures and my laboratory. In fact, when I am tied to the house with some indisposition—when my head is splitting, my eyes running and I have to blow my nose every minute, then I give myself up to composing. So, my friends, reversing the usual custom, never say to me 'I hope you are well,' but 'I hope you are ill!'"

Soon after the completion of the Second Symphony, it was performed under Edouard Napravnik's direction in the Rittersaal at Leningrad, February 14, 1877. An earlier performance had been planned, but the casual Borodin had mislaid parts of the score. He wrote to Mme. Karmalina (January 31, 1877): "The Musical Society

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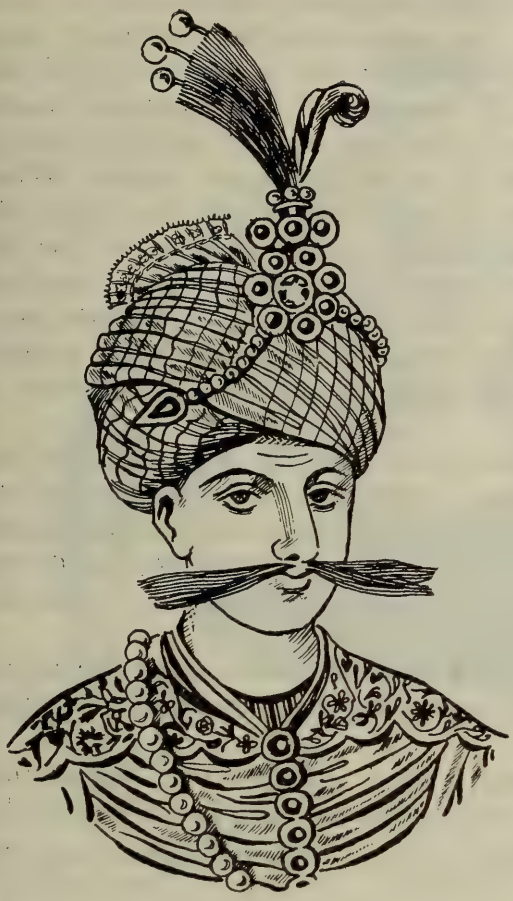
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had determined to perform my second symphony at one of its concerts. I was in the country and did not know this fact. When I came back to St. Petersburg, I could not find the first movement and the finale. The score of these movements was lost; I had without doubt mislaid it. I hunted everywhere, but could not find it; yet the Society insisted, and there was hardly time to have the parts copied. What should I do? To crown all, I fell sick. I could not shuffle the thing off, and I was obliged to reorchestrate my symphony. Nailed to my bed by fever, I wrote the score in pencil. My copy was not read in time, and my symphony will not be performed till the next concert. My two symphonies then will be performed in the same week. Never has a professor of the Academy of Medicine and Surgery been found in such a position! "

This first performance of the symphony had a doubtful success. Ivanov, in the Novoe Vremya, wrote: " Hearing this music, you are reminded of the ancient Russian knights in all their awkwardness and also in all their greatness. There is heaviness even in the lyric and tender passages. These massive forms are at times tiresome; they crush the hearer."

Rimsky-Korsakov, who had labored with Borodin over the score, and who was at the performance, accounts far more explicitly for this prevailing " heaviness " —

" Written and revised during many years, the B-minor Symphony was reduced to its ultimate form by the composer principally under the

[*Continued on p.* 26

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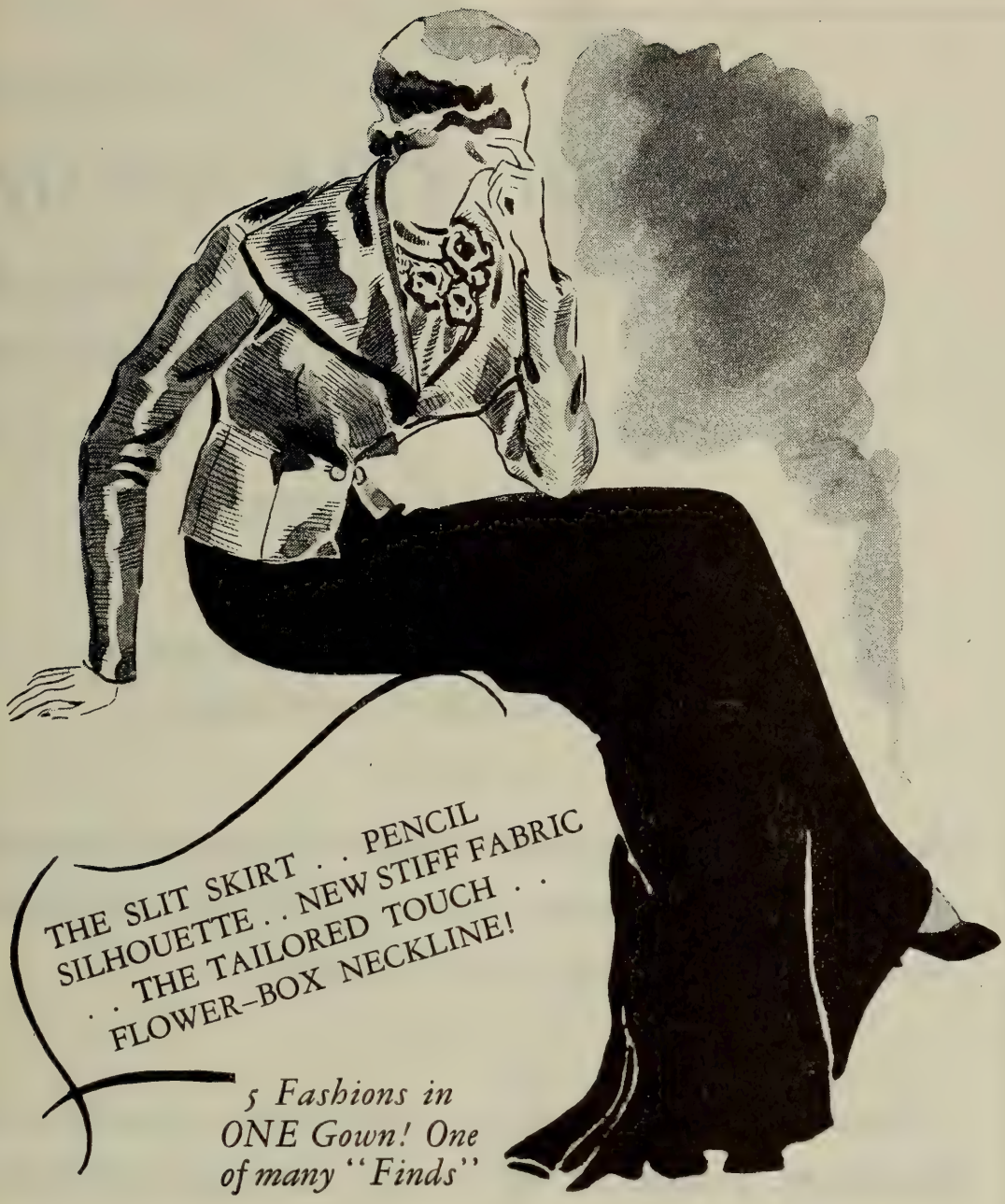
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influence of our talks about orchestration, talks that had begun some three years earlier. Studying, together with me, much concerning wind and particularly brass-instruments, Borodin was as enthusiastic as I over the fluency, the ease of handling the tones, and the fulness of the scale of chromatic brass-instruments. It turned out that these instruments were not at all those unwieldy implements we had heretofore imagined, and many composers still imagine them to be. Military band scores and various virtuoso solos convinced us of that. And that was perfectly true.

"But at this point our enthusiasm ran away with us. The B-minor Symphony was orchestrated too heavily, and the rôle of the brass was too prominent. How often Borodin delightedly showed me his score and how enraptured I grew with his bold handling of the orchestra's brass! In Napravnik's performance of the Symphony the whole heaviness of this method of instrumentation was brought out. The Scherzo suffered most, for in this movement the rapidly changing chords had been entrusted to the French horns. Napravnik found it necessary to take this Scherzo at a much slower tempo than propêr — that it might be performable and clear. And we were vexed at him and swore at the coldness of his performance and his distortion of the tempo; yet he was perfectly right. People liked the Symphony very moderately; and we naturally were most displeased.

"However, some two years later the author himself realized his mistake: the instrumentation of the Scherzo was considerably lightened, and at the next performance of the Symphony (under my conductorship, in the season of 1878–79) it was possible to play it in the right tempo. V. V. Stasov always called this the 'paladin Symphony,' and this characterization is correct; the only exception is the Scherzo (though not its Trio), which is of a character alien to the rest of the Symphony. By the way, the brief modulatory transition from B-minor to F-major at the beginning of the Scherzo was invented (i.e., improvised) in the old days by Balakireff; in Borodin's scheme, the Scherzo had originally begun with the note C repeated in the French horns." (From "My Musical Life" — Rimsky-Korsakov. Pub. by Alfred A. Knopf.)



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Stasov, friend and counsellor of the " Five," wrote of the symphony in the *Messager de l'Europe,* in 1883: — " Like Glinka, Borodin is an epic poet. He is not less national than Glinka, but the oriental element plays with him the part it plays for Glinka, Dargomijsky, Balakirev, Moussorgsky, Rimsky-Korsakov. He belongs to the composers of programme music. He can say with Glinka: ' For my limitless imagination I must have a precise and given text.' Of Borodin's two symphonies the second is the greater work, and it owes its force to the maturity of the composer's talent, but especially to the national character with which it is impregnated by the programme. The old heroic Russian form dominates it as it does ' Prince Igor.'

" Let me add that Borodin himself often told me that in the Adagio he wished to recall the songs of the Slav *bayans* (a kind of troubadours) ; in the first movement the gatherings of ancient Russian princes; and in the Finale, the banquets of the heroes to the sound of the *guzla* and the bamboo flute in the midst of the rejoicing crowd. In a word, Borodin was haunted when he wrote this symphony by the picture of feudal Russia, and tried to paint it in this music."

Liszt, visited by Borodin in July, 1877, was enraptured by his E-flat symphony, and hearing that he had just completed another, urged him to send for it. " As my road lay through Weimar," wrote Borodin to his wife (July 22) , " I stopped once more at my Venusberg to see for the last time my elderly Venus — Liszt. . . .

" ' Welcome, dear Borodin,' he said. ' Yesterday we played your

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second symphony. Superb! ' he exclaimed, kissing the tips of his long fingers.

" The lesson was over, but Liszt detained me. He was expecting Zarembski, with whom he wanted to look through my symphony before the matinee next day. As soon as Zarembski had arrived, the indefatigable old man sat down at the piano.

" ' You shall play the andante,' he said, ' then I shall take your place. I shall render the finale better than you,' he added, laughing. And indeed he played the finale with wild and unearthly spirit. I asked him to criticise, to give me his candid opinion and advice; I did not want compliments, I only sought real benefit from his criticism.

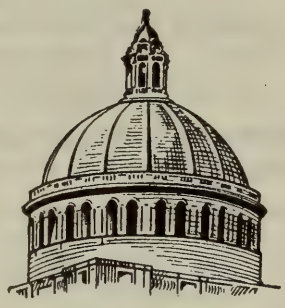
" ' Do not alter anything,' he said to me; ' leave it just as it is. Its construction is perfectly logical. Generally speaking, the only advice I can give you is to follow your inclinations and listen to nobody. You are always lucid, intelligent and perfectly original. Recollect that Beethoven would never have become what he was, if he had listened to everybody. Remember LaFontaine's fable — " The Miller, his Son and his Donkey." Work in your own way and pay no attention to anyone, that is my advice, since you ask me for it.'

" Then, analysing my symphony in detail, he said that the critics might find fault with me, for instance, for not presenting the second theme of the first movement *amoroso,* or something of that sort, but that they could not pretend in any case that my symphony was badly constructed, having regard to the elements upon which it was based.

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" ' It is perfectly logical in construction,' repeated Liszt, passing from one movement to another. ' It is vain to say there is nothing new under the sun; this is quite new. You would not find this in any other composer,' continued the great master, instancing such and such a passage. ' Yesterday, a German came to call upon me and brought his third symphony. Showing him your work I said, " We Germans are still a long way from this." ' "

J. N. B.

SYMPHONY IN D MINOR

By CÉSAR FRANCK.

Born at Liége, Belgium, December 10, 1822; died at Paris, November 8, 1890

ONE autumn evening in 1888," wrote Guy Ropartz, devout disciple of Franck, " I went to pay the master a visit at the beginning of vacation time. ' Have you been working? ' I inquired. ' Yes,' was Franck's reply, ' and I think that you will be pleased with the result.'

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He had just completed the Symphony in D, and he kindly played it through to me on the piano.* I shall never forget the impression made upon me by that first hearing."

The first performance, at the Paris *Conservatoire,* February 17, 1889, when the members of the orchestra were opposed to it, the subscribers bewildered, and some of Franck's colleagues spitefully critical, has been described with gusto by d'Indy in his much quoted book, the bible of the Franck movement. The symphony reached Germany in 1894, when it was performed in Dresden; England in 1896 (a Lamoureux concert in Queen's Hall). It was first played by the Boston Symphony Orchestra — April 15, 1899, Wilhelm Gericke, conductor. The last performance by this orchestra was November 21, 1932.

The symphony, dedicated to Henri Duparc, is scored for two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-piston, three trombones, bass tuba, a set of three kettledrums, harp, and strings.

It is not hard to sympathize with the state of mind of Franck's devoted circle, who beheld so clearly the flame of his genius, while the

* D'Indy lists the Symphony as having been begun in 1886.

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world ignored and passed it by. They were naturally incensed by the inexplicable hostility of some of Franck's fellow professors at the *Conservatoire,* and moved to winged words in behalf of their lovable "*maître,*" who, wrapped and serene in his work, never looked for either performance or applause — was naïvely delighted when those blessings sparingly descended upon him. But the impatience of the Franck disciples extended, less reasonably, to the public which allowed him to die before awaking to the urgent beauty of his art. Ropartz, for instance, tried to console himself with the philosophical reflection: " All true creators must be in advance of their time and must of necessity be misunderstood by their contemporaries: César Franck was no more of an exception to this rule than other great musicians have been; like them, he was misunderstood." A study of the dates and performances, which d'Indy himself has listed, tends to exonerate the much berated general public, which has been known to respond to new music with tolerable promptness, when they are permitted to hear it, even adequately presented. The performances of Franck's music while the composer lived were patchy and far between.

For almost all of his life, Paris was not even aware of Franck. Those who knew him casually or by sight must have looked upon him simply

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as a mild little organist * and teacher at the *Conservatoire,* who wrote unperformed oratorios and operas in his spare time. And such indeed he was. It must be admitted that Franck gave the world little opportunity for more than posthumous recognition — and not so much because this most self-effacing of composers never pushed his cause, as because his genius ripened so late. When he had reached fifty-seven there was nothing in his considerable output (with the possible exception of "*La Rédemption*" or "*Les Éolides*") which time has proved to be of any great importance. "*Les Béatitudes,*" of that year (1879) had neither a full nor a clear performance until three years after his death, when according to d'Indy, "the effect was overwhelming, and henceforth the name of Franck was surrounded by a halo of glory, destined to grow brighter as time went on." The masterpieces — "Psyché," the Symphony, the String Quartet, the Violin Sonata, the Three Organ Chorales, all came within the last four years of his life, and the Symphony — that most enduring monument of Franck's genius, was first performed some twenty months before his death. In the last year of his life, musicians rallied to the masterly new scores as soon as they appeared, and lost no time in spreading the gospel of Franck — a gospel

* D'Indy pours just derision upon the ministry who, as late as August, 1885, awarded the ribbon of Chevalier of the Legion of Honor to "Franck (César Auguste), professor of organ."

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which was readily apprehended. Ysaye played the Violin Sonata (dedicated to him) in town after town; the Quartet was performed at the Salle Pleyel by the *Societé Nationale de Musique* (April 19, 1890), and the whole audience, so we are told, rose to applaud the composer. And after Franck's death, his music, aided (or hindered) by the zealous pronouncements of the militant school which had grown at his feet, made its way increasingly to popular favor.

French musicians testify as to the rising vogue of Franck's music in the early nineties. Léon Vallas in his life of Debussy laments that the Parisian public of that time, "still carried along on a flood of romanticism," could not be diverted to the self-contained elegance of the then new impressionist composer. "The select shrines were still consecrated to the cult of a fierce, grandiloquent, philosophical art: Beethoven's last quartets, the new works of César Franck — discovered very late in the day — and Richard Wagner's great operas — these complex, ambitious works, so full of noble beauty, were alone capable of arousing an enthusiasm that bordered on delirium." Paul Landormy, writing for *La Victoire,* lists these same composers, and singles out Franck's Quintet and Quartet, as having been accorded at that time "an excessive admiration, romantic in its violence." Derepas, writing in 1897, told of a veritable Franck inundation, and the composer's son then

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wrote to him that he received every day quantities of letters and printed matter about his father. " What is strong," wrote Schumann, " will make its way." When once the special harmonic style of Franck, his absorption in the contemplative moods of early organ music had caught the general imagination, his musical faith needed no preaching.

Of the notorious performance of Franck's Symphony at the Conservatoire (February 17, 1889), d'Indy writes:

" The performance was quite against the wish of most members of the famous orchestra, and was only pushed through thanks to the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of it, and the musical authorities were much in the same position. I inquired of one of them — a professor at the Conservatoire, and a kind of factotum on the committee — what he thought of the work. ' That a symphony? ' he replied in contemptuous tones. ' But, my dear sir, who ever heard of writing for the English horn in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the English horn. There, well, you see — your Franck's music may be whatever you please, but it will certainly never be a symphony! ' This was the attitude of the Conservatoire in the year of grace 1889."

D'Indy, whom there is no reason to suppose anything but a truthful man, has this to say about Charles Gounod, who was present:

" At another door of the concert hall, the composer of ' Faust,' escorted by a train of adulators, male and female, fulminated a kind of papal decree to the effect that this symphony was the affirmation of incompetence pushed to dogmatic lengths. For sincerity and disinterestedness we must turn to the composer himself, when, on his return from the concert, his whole family surrounded him, asking eagerly for news. ' Well, were you satisfied with the effect on the public? Was there plenty of applause? ' To which ' Father Franck,' thinking only of his work, replied with a beaming countenance: ' Oh, it sounded well; just as I thought it would! ' "

All who knew him describe Franck as sincerely touched when some grudging official recognition was bestowed upon him, or when his music was actually heard and applauded in public. " On the occasions — alas! too few — when Franck came in touch with the public," wrote Arthur Coquard, " he saw and heard nothing but the music, and if the execution struck him as adequate, he was the happiest of men. The master had formed an ideal atmosphere of his thoughts and affections, an atmosphere which his soul gladly inhaled, undisturbed by strange currents — his spirit delighted itself with its own ideal of art and philosophy. Wrapped in the contemplation of serene beauties such as these, his genius brought forth those great and sometimes sublime works. No wonder that his music, conceived in the calm joy of ecstasy,

without thought of public opinion, the artist's dream, lasted over the day of its performance and, soaring high, lost sight of earth altogether."

Another instance of Franck's placid content with miserable performances is described by d'Indy. After he was decorated by the French Government as " professor of organ," his friends and pupils determined to show the world that he was something more than that, and raised funds for a " Franck Festival," a concert of his own music, at the *Cirque d'Hiver,* January 30, 1887. The first part, conducted by Pasdeloup, consisted of *" Le Chasseur Maudit,"* the *" Variations Symphoniques"* (with M. Louis Dièmer) , and the second part of *" Ruth."* Franck then conducted excerpts from his opera, *" Hulda,"* and his Third and Eighth Beatitudes. " The performance by an orchestra lacking in cohesion and insufficiently rehearsed," says d'Indy, " was a deplorable affair. Pasdeloup, courageous innovator and first champion of symphonic music in France, was then growing old and losing authority as a conductor; he went entirely wrong in the tempo of the finale of the *' Variations Symphoniques,'* which ended in a breakdown. As to Franck, he was listening too intently to the vibration of his own thoughts to pay any attention to the thousand details for which a conductor must always be on the alert. The interpretation of the ' Beatitudes ' suffered in consequence, but such was his good-nature that he was the only

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person who did not regret the wretched performance, and when we poured out to him our bitter complaint that his works should have been so badly given, he answered, smiling and shaking back his thick mane of hair: ' No, no, you are really too exacting, dear boys; for my own part, I was quite satisfied! ' "

Franck was never heard to complain of the humble round of teaching, into which poverty had forced him, dissipating his genius in a constant grind of petty engagements, with only an hour or two in the day saved for his composition. " The first years of his marriage were ' close,' " wrote the organist Tournemire, who knew him then. " One must live! From half past five in the morning until half past seven, Franck composed. At eight he left the house to ' comb ' Paris. He dispensed solfège and piano for the convenience of the pupils in the Jesuit school of Vaugirard (lessons 1 franc 80 centimes for a half hour, from eleven until two!) . He had only a bite of fruit or cheese to sustain him, as Franck himself once told me. He would also go to Anteuil, a fashionable institution for young ladies of society, who often constrained him to teach them impossible novelties of the hour." He was known to these uneager demoiselles, acquiring parlor graces, as " Monsieur Franck." Later, some of these ladies were astonished to find their erstwhile insignificant and even rather ridiculous piano teacher become a world-enshrined memory. Whereupon they proudly proclaimed themselves " Franck pupils." D'Indy disqualified these impostors by publishing the name of every pupil who at any time had been close to Franck in his work.

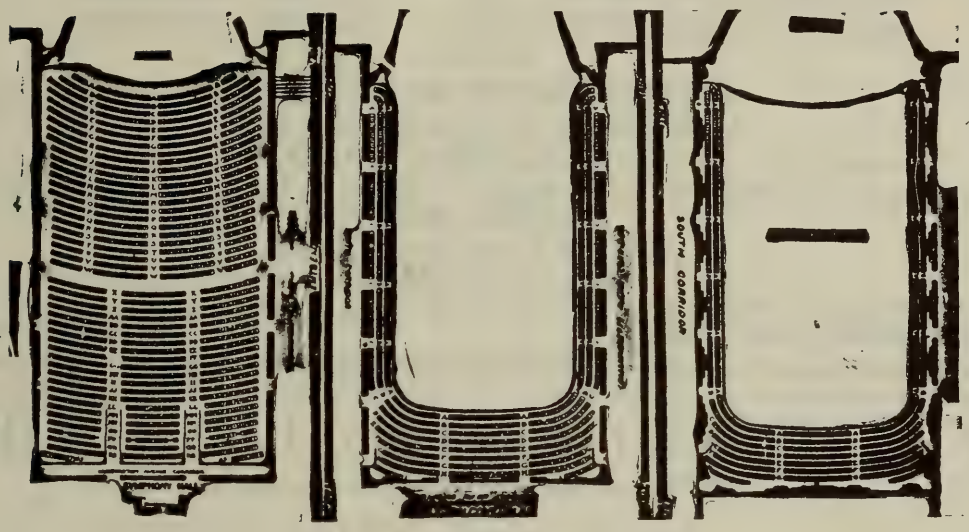
The Quintet, the Quartet, the Violin Sonata, and the Symphony are named by d'Indy as " constructed upon a germinative idea which becomes the expressive basis of the entire musical cycle. He says elsewhere of the conception of the Violin Sonata — " From this moment the cyclical form, the basis of modern symphonic art, was created and consecrated." He adds:

" The majestic, plastic, and perfectly beautiful symphony in D minor is constructed on the same method. I purposely use the word *method* for this reason: After having long described Franck as an empiricist and an improviser — which is radically wrong — his enemies (of whom, in spite of his incomparable goodness, he made many) and his ignorant detractors suddenly changed their views and called him a musical mathematician, who subordinated inspiration and impulse to a conscientious manipulation of form. This, we may observe in passing, is a common reproach brought by the ignorant Philistine against the dreamer and the genius. Yet where can we point to a composer in the second half of the nineteenth century who could — and did — think as loftily as Franck, or who could have found in his fervent and enthu-

siastic heart such vast ideas as those which lie at the musical basis of the Symphony, the Quartet, and ' The Beatitudes ' ? . . .

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MARJOLLET, L.
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KUNZE, M.
VONDRAK, A.
LEMAIRE, J.
MOLEUX, G.
LUDWIG, O.
FRANKEL, I.
GIRARD, H.
DUFRESNE, G.
JUHT, L.

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LAURENT, G.
BLADET, G.
AMERENA, P.

Oboes

GILLET, F.
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STANISLAUS, H.

Clarinets

POLATSCHEK, V.
VALERIO, M.
MAZZEO, R. E♭ Clarinet

Bassoons

LAUS, A.
ALLARD, R.
PANENKA, E.

Piccolo

BATTLES, A.

English Horn

SPEYER, L.

Bass Clarinet

MIMART, P.

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Horns

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MACDONALD, W.
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VALKENIER, W.
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INCORPORATED

Dr. SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes

By PHILIP HALE AND JOHN N. BURK

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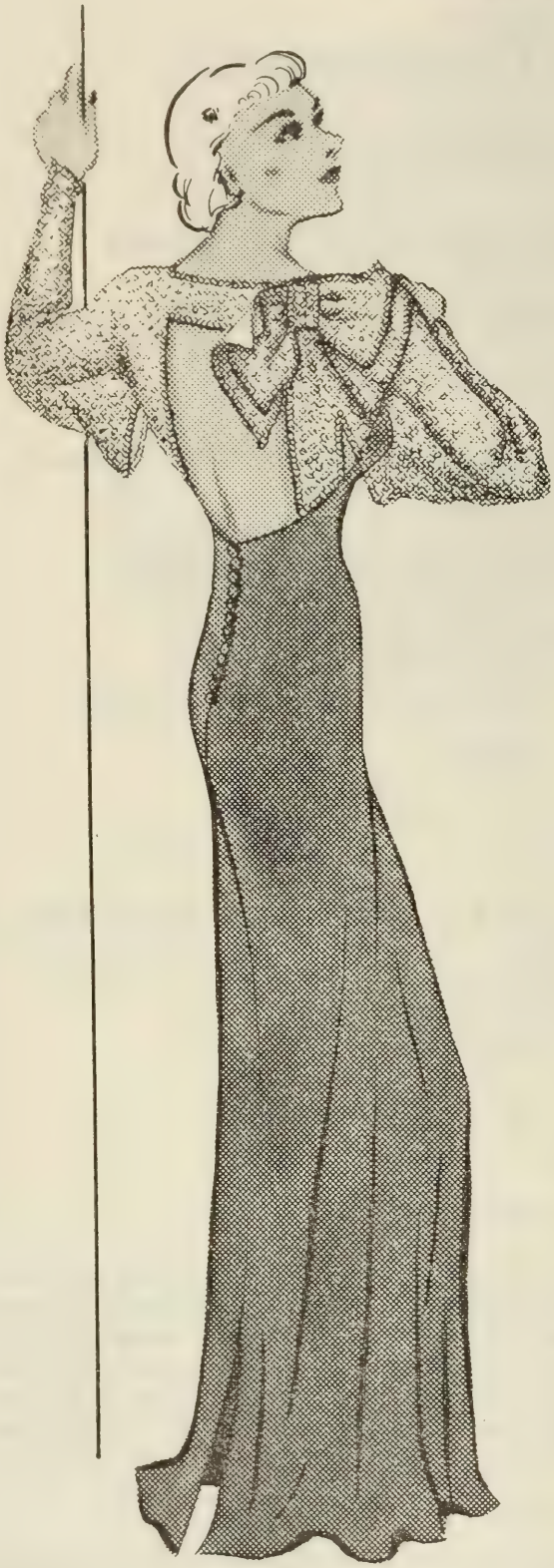
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By G. Francesco Malipiero

Born at Venice, March 18, 1882—

"Sinfonia," so runs the title, "(in quattro tempi, come le quattro stagioni)," and at the end is inscribed "Asolo, November 29, 1933." The movements are brief (the third movement, lento, is only thirty-two bars long). For the most part, the symphony is simply scored, the percussion and brass mostly reserved for the two allegro movements (the second and last). Only the finale fully utilizes the prescribed orchestra, with its varied percussion. The symphony abounds in simple lyric themes, close woven into a store of modern compactness. The parenthetical title seems to implicate an idyllic spring and autumn, an intervening summer with a strong Italian sun, a winter not too rigorous. It had its first performance at the I. S. C. M. Festival in Florence, Italy, April 1934. Walter Legge, writing of the event in the London Musical Times referred to the "sinfonia" as a "sinfonietta," misled, probably, by his memory of the music, which he called "little more than a deftly made lyric suite; as such it is naïvely charming." The correspondent of the Milan Evening Courier found that the com-

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poser " substitutes for thematic development a ' musical discourse ' in which the succession of ideas affords contrast and color." There is also " none of the dramatic stress or caustic irony one expects to find in Malipiero, but a thoughtful, ordered serenity."

The orchestration follows: 3 flutes, 2 oboes, English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 trombones, bass tuba, timpani, cymbals, bass drum, side drum, triangle, bells, celesta, xylophone, harp, and strings.

The following works of Malipiero have been performed at these concerts:

" Le Pause del Silenzio " Seven Symphonic Expressions
April 4, 1919 (Henri Rabaud, Conductor)
March 5, 1920 (Pierre Monteux, Conductor)
" Impressioni dal Vero " (Part I)
December 23, 1920 (Pierre Monteux, Conductor)
" La Cimarosiana," Five Orchestral Pieces by Cimarosa, re-orchestrated by Malipiero
November 11, 1927 (Dr. Serge Koùssevitzky, Conductor)

For want of a recent word portrait of Malipiero, the description given by Henry Prunières (in the Musical Quarterly, July, 1920) is here given.

" His face is emaciated and furrowed with premature lines " writes Prunières of the composer at thirty-six. " His features are of an aston-

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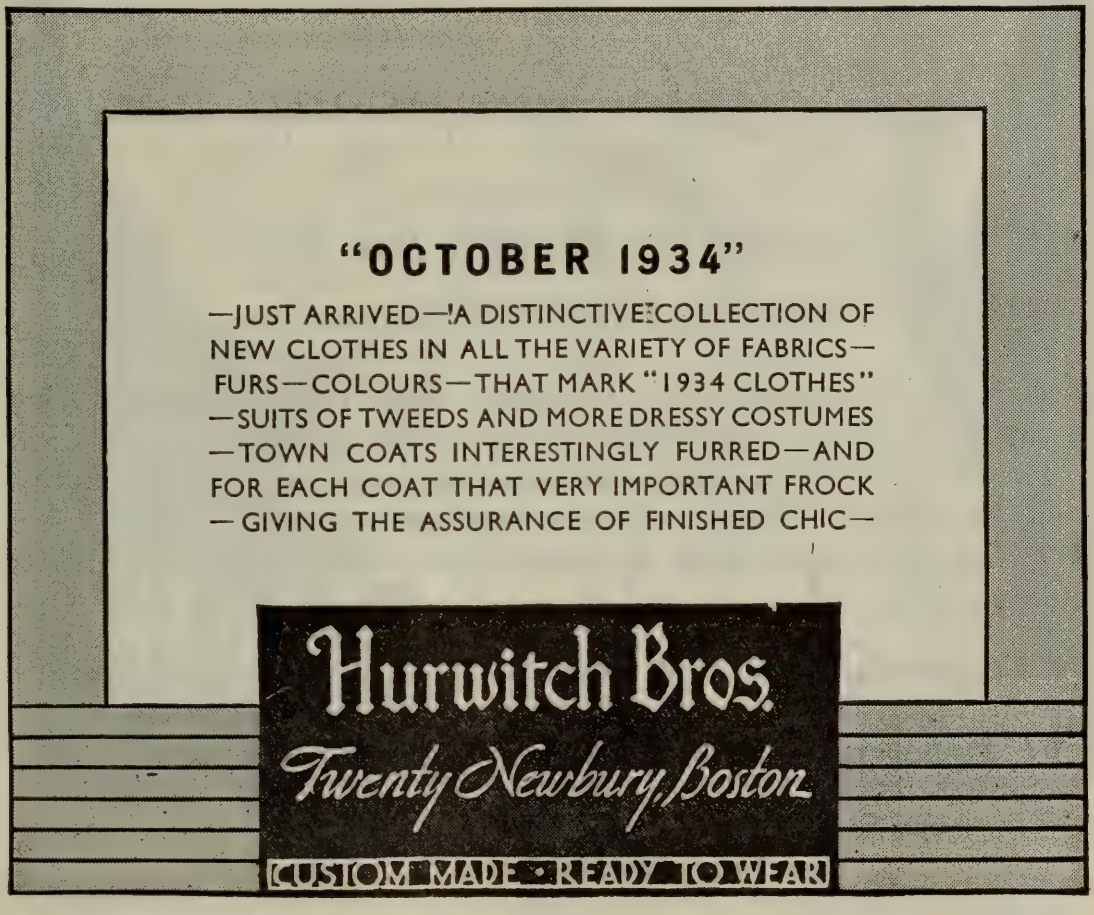
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ishing mobility; his abundant auburn hair is slightly silvered; his forehead is straight, his eyes are very blue; his nose is large, thin, and arched; his mouth shows great sensitiveness. In his general appearance, his physiognomy is full of goodness and intelligence, but it appears often contracted, thin, ravaged; under the sway of a moral or physical suffering. Despite the incessant pain caused by his delicate health and sensitive nature, Malipiero keeps joy in his heart. At the least ray of sunlight it bursts forth awaiting the storm, alas, never long in coming!

" Incapable of imagining life under any other aspect than that of art, he often trips into the snares of Destiny. His friends reproach him for his lack of will. He shows a sort of speechless tenacity which permits him to attain his aim in the end without taking brusque resolutions. As a matter of fact, his life is totally dominated by his art. He lives for his music alone, and reserves for the battle of ideas, and for his unceasing creation, all his forces, all his energy."

This description was written at the end of the war, when the susceptible artist's imagination was oppressed by the clouds of tragic events. The *Pause del Silenzio* and the *Ditirambo tragico* are of the war period. He was alone with his music in Asolo, in 1917, when retreating soldiers, pursued by an invading army, filled the little town with the terrible realities of warfare. It was with this experience upon him that Malipiero composed his neurotic mimed drama *" Pantea,"* depicting " the struggle of a soul hurling itself into the strife for liberty, only to find after a thousand sufferings — Death and Oblivion."



Malipiero has long survived the domination of this morose tendency, as the character of his subsequent works attest. The life of the younger man, both in external events and in his development as an artist, must be described as troubled. There was a decided musical strain in the family: his grandfather was an operatic composer, his father a pianist, his two brothers — a violinist and a 'cellist. Francesco studied the violin from the age of six, and was often forced to play with his father in small orchestras, when misfortunes beset the Malipieros. Forced into a roving life from childhood, Malipiero nevertheless managed, with the help of an interested benefactor, to get a good education in Vienna, where he lived for several years. He returned to his native Venice in 1899, and completed his musical training under Enrico Bossi.

Malipiero in the early century was a profuse composer — a composer moreover in rebellion against the facile operatic practices of his day — the "insipid sentimentality and perfunctory psychology," as Guido Gatti called them with more truth than kindness — "of clever craftsmen who pander to the deteriorating taste of the multitude." Malipiero, writing for the stage, avoided these pitfalls by such a very wide margin, that the fastidious artist found himself quite at odds with the public to whom Puccini or Mascagni were entirely acceptable. His operas were consistently booed in Rome, and the now forgotten epithet "futurist" was heard on all sides. Unfortunately, among the doubters

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was — Malipiero himself. As a stylist, he was ambulatory, inquisitive; as a listener to musical currents, too vividly impressionable for a saving stability. Each new work tended to cast a shadow of doubt upon his last, and a number of his early scores, wisely or unwisely, were destroyed by their maker. Notable survivals of the pre-war sacrifices are the two sets of nature pictures; "*Impressioni dal Vero,*" and the "*Pause del silenzio.*"

Years before the general harking back to early models, Malipiero immersed himself in the Italian cantatas of the seventeenth and eighteenth centuries, editing and publishing works of Benedetto Marcello, Emilio del Cavaliere, Galuppi, Tartini, and Jomelli. He has re-studied the *Orfeo* of Luigi Rossi, all the dramatic works of Claudio Monteverde. The *Sette Canzoni* are settings in dramatic form of Italian poems of the 14th, 15th, and 16th centuries. They are linked, under the title of "*L'Orfeide,*" with two other dramas, "*La morte delle maschere*" and "*Orfeo.*" A devoted exponent of the natural spoken inflection of his language, Malipiero endeavored to combine it with music without distortion. Influenced, perhaps, by Debussy's "Pelléas," he wrote a musical background for Goldoni's "*Le Baruffe Chiozzotte,*" to be played to the spoken text. In his drama "*San Francesco d'Assisi,*" he has delved as far back as the mystery play, cultivating an exceeding simplicity. A String Quartet, "*Rispetti e strambotti,*" won the Elizabeth Coolidge Prize of 1920. The opera, "*La Favola del Figlio Cambriato*" ("The Legend of the Substituted Son") to the libretto of Luigi Pirandello, after being successfully produced in Brunswick, January 13, 1934, and repeated at Darmstadt, was mounted in Rome last March, only to be withdrawn after two performances. The withdrawal was by order of Premier Mussolini, who found in the extreme individualism of composer and poet, "moral incongruity." A motive not officially given, but divined by Raymond Hall, correspondent from Rome to the New York Times (May 13, 1934), was "ridicule of royalty and state authority."

"The evolution of Malipiero," wrote Jean-Aubry (in the London Musical Times, January, 1919), "has revealed itself without éclat, logically and profoundly. His nature has become more and more concentrated. His tendencies direct him unceasingly towards an economy of means which leaves nothing to chance but which gives no impression of painful restraint. His personality is attractive in its combination of ardor and abandon, of austerity and grace, of feeling and reason. — Malipiero's music is in no sense systematic, being given neither to exasperating harmonics nor to repeated rhythmic singularities. It utilizes the newest or the oldest forms according to the necessities of feeling. Turn by turn, the melody is light, frail, or concentrated. . . . The Italian critic Guido M. Gatti clearly perceived this when he described Malipiero as 'the classic ideal of a restless, romantic spirit.' Indeed, he



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has a soul as ardent as that of Schuman or of Chopin, which however seeks to express itself by a means as concentrated and as terse as the music of Monteverde."

Guido Gatti calls him "a proud, solitary personality, indifferent to immediate success and contemptuous of convention, content to wait for those who will strive to understand him." And Prunières frees him from stylistic classification: "The harmonic style of Malipiero differs from that of Schönberg, or of Stravinsky, or Casella, in that he never gives the impression of deliberateness, or of adherence to a system. The dissonances are the result of a very free polyphony. Malipiero does not hesitate to have recourse to the most consonant chords when he considers it necessary. At the same time, he is the slave of no model system and never seeks, as does Schönberg, to keep himself aloof from all definite tonality. He uses largely of the treasures of the ancient modes, exotic or modern, without any other preoccupation than that of expressing his ideas in a form as concrete as possible."

The carefully chosen words of Malipiero's most eloquent spokesman do not reveal his point of view more clearly than the words he himself has written. Protesting (in Modern Music, January, 1929) the tremendous vogue of certain music hall songs, he says: "Music is a delicate art; demoralized by vulgarity it falls into the deepest pit of degradation. It is really time to end this confusion; let us stop calling certain productions of sound by the name of music. J. N. B.



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VARIATIONS ON A THEME BY HAYDN, *Op.* 56a

By JOHANNES BRAHMS

Born at Hamburg on May 7, 1833; died at Vienna on April 3, 1897

FROM the time that Schumann proclaimed Johannes Brahms in his twenties as a new force in music, a torch-bearer of the symphonic tradition, friends and foes waited to see what sort of a symphony this "musical Messiah" would dare to submit as a successor to Beethoven's mighty Ninth. The Hamburg John the Baptist realized what was expected of him, and after his early piano concerto, which no audience accepted, and his two unassuming serenades, he coolly took his time and let his forces gather and mature for some twenty years before yielding to the supreme test by submitting his First Symphony. This happened in 1877. Three years earlier, he tried out his powers of orchestration on a form less formidable and exacting than the symphony — a form which he had finely mastered in his extreme youth as composer for the piano — the theme with variations. In this, the first purely orchestral attempt of his maturity, Brahms, as usual when put on his mettle, took great pains perfectly to realize his aim. His abilities as orchestral colorist, so finely differentiated in each of the successive



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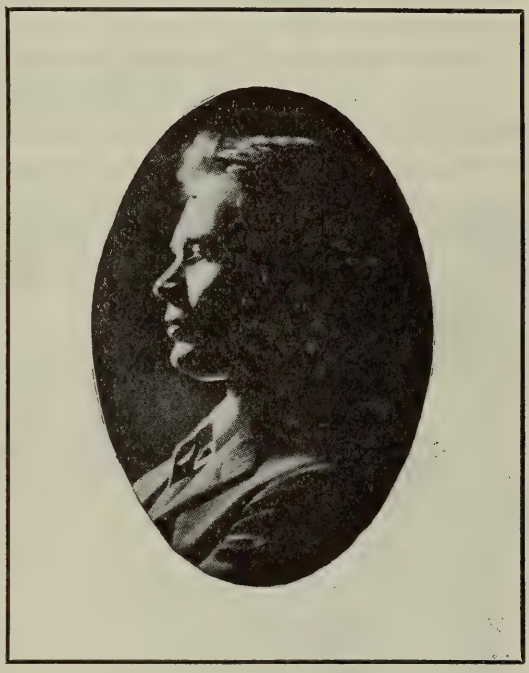
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"Variations on a Theme by Haydn," could not but be apparent even to its first audiences.

The first performance took place at Vienna on November 2, 1873,* when Dessoff conducted the Philharmonic. The reception was enthusiastic, and the critics only expressed their impatience that a symphony was not yet forthcoming from the vaunted "*Beethovener.*" The variations were again played on December 10 in Münich, under Hermann Levi. They became inevitably useful in Brahms' round of concerts, and added appreciably to the reputation of the still hesitant symphonist.

His theme, Brahms took from a collection of divertimenti by Haydn, written for wind instruments. The manuscript of this one, which is in the State Library at Berlin, is inscribed "*Divertimento mit dem Chorale St. Antoni.*" No chorale of that name and nature having been found in existing collections, the tune is supposed to be Haydn's own. Karl Ferdinand Pohl, the biographer of Haydn, showed the divertimento to Brahms in the autumn of 1870 — a seed well chosen, and fortunately planted.

* The first performance in Boston is on record as having been given by Theodore Thomas's Orchestra, January 31, 1874. The first performance by the Boston Symphony Orchestra took place Dec. 5, 1884. They were last performed by this orchestra at a Brahms Festival Concert (Wednesday, April 26, 1933). The last performance in the regular series was November 11, 1927.



Brahms takes over Haydn's key of B flat, and leads off in the spirit of the original by announcing his theme from the oboes, bassoons, and horns.* For Haydn's serpent, he substitutes the more modern double bassoon, and strengthens this bass part by the deep strings, pizzicati.

Variation I. Poco più andante. The violins enter, and their figure is accompanied by one in triplets in the violas and violoncellos. These figures alternately change places. Wind instruments are added.

II. B-flat minor, più vivace. Clarinets and bassoons have a variation of the theme, and violins enter with an arpeggio figure.

III. There is a return to the major, con moto, 2-4. The theme is given to the oboes, doubled by the bassoons an octave below. There is an independent accompaniment for the lower strings. In the repetition the violins and violas take the part which the wind instruments had, and the flutes, doubled by the bassoons, have arpeggio figures.

IV. In minor, 3-8. The melody is sung by oboe with horn; then it is strengthened by the flute with the bassoon. The violas and shortly after the violoncellos accompany in scale passage. The parts change place in the repetition.

V. This variation is a vivace in major, 6-8. The upper melody is given to flutes, oboes, and bassoons, doubled through two octaves. In the repetition the moving parts are taken by the strings.

VI. Vivace, major, 2-4. A new figure is introduced. During the first four measures the strings accompany with the original theme in harmony, afterwards in arpeggio and scale passages.

VII. Grazioso, major, 6-8. The violins an octave above the clarinets descend through the scale, while the piccolo doubled by violas has a fresh melody.

VIII. B-flat minor, presto non troppo, 3-4. The strings are muted. The mood is pianissimo throughout. The piccolo enters with an inversion of the phrase.

The Finale is in the major, 4-4. It is based throughout on a phrase, an obvious modification of the original theme, which is used at first as a ground bass, — "a bass passage constantly repeated and accompanied each successive time with a varied melody and harmony." This obstinate phrase is afterwards used in combination with other figures in other passages of the Finale. The original theme returns in the strings at the climax; the wood-wind instruments accompany in scale passages, and the brass fills up the harmony. The triangle is now used to the end. Later the melody is played by wood and brass instruments, and the strings have a running accompaniment.

The work is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, double bassoon, four horns, two trumpets, kettledrums, triangle, and strings.

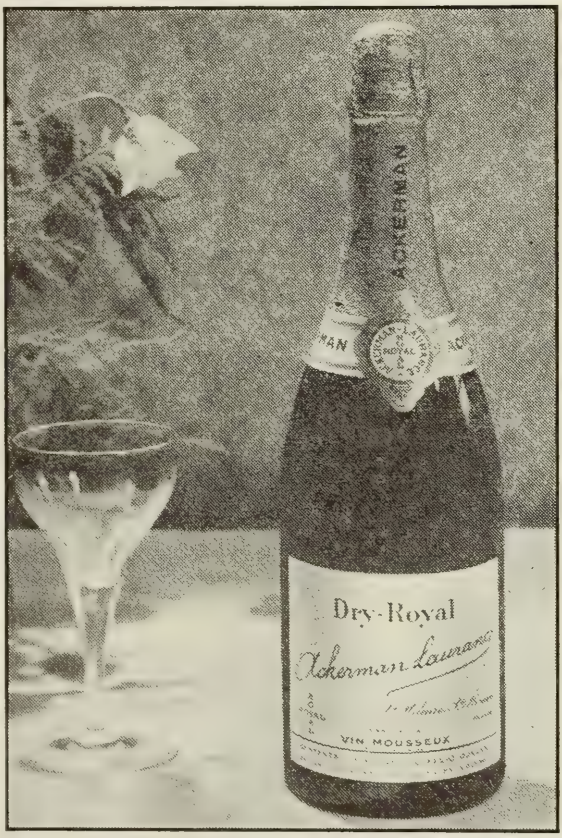
Brahms had a way of making four hand piano arrangements of his orchestral works, in this wise imparting their contents to his chosen friends in advance. The four symphonies were each thus disclosed to an invited circle in Vienna before their orchestral performance, Brahms

* Haydn scored his divertimento for 2 oboes, 2 horns, 3 bassoons, and serpent.

and Ignatz Brüll playing them as piano duets. The early Piano concerto in D minor once existed and was privately played in a two pianoforte version, and the Haydn variations, by exception, actually found publication as a piece for two pianofortes (op. 56-B). If, as is probable, the orchestral form was written first, the piano form may have been a "reduction" originally intended by Brahms for his perpetual musical evenings.

Max Kalbeck, who could have saved some unavailing space in his eight volume Life of Brahms by refraining from far-fetched interpretations, has afforded exceeding delight to later writers by reading the temptations of St. Anthony into particular variations. "He thought," says Lawrence Gilman, "that the charming Seventh Variation, the *Grazioso* episode in B flat major in Siciliano rhythm, for flute and violas in octaves, pictures in tone the most atrocious of St. Anthony's ordeals, 'the most atrocious because the sweetest.' He found here 'the quintessence of human voluptuousness.'

"One cannot help wondering what the sarcastic Brahms would have said if he had read this amazing tosh. If the music of that gracious Seventh Variation is 'voluptuous,' (to say nothing of 'the quintessence of voluptuousness'), then we have all been entertaining lyric wantons unawares for many a year. Possibly Mr. Fuller-Maitland was thinking



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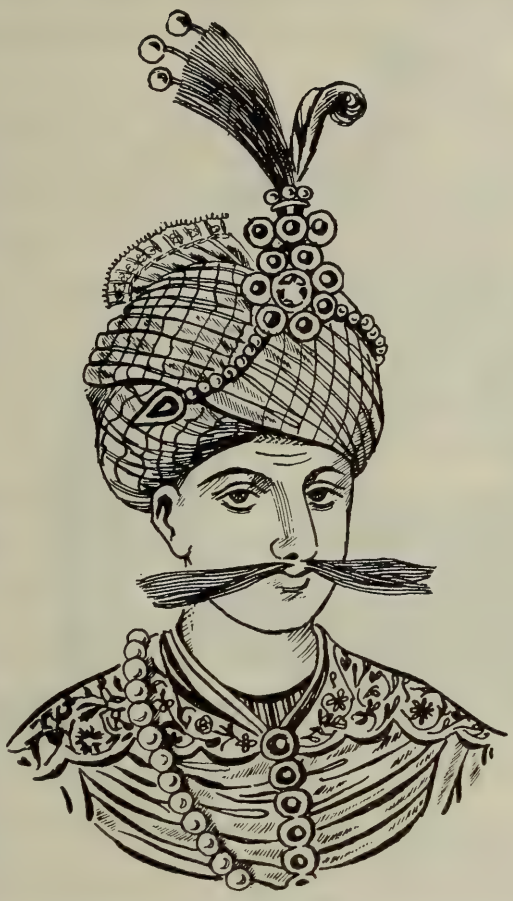
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of Kalbeck's deplorable suggestions when, in analyzing these Variations, he spoke of the melody of this passage as 'a delicious falling theme.'"

Philip Hale is here reminded by Kalbeck of the man "of meagre aspect with sooty hands and face seen by Capt. Lemuel Gulliver at the Academy of Lagado engaged for eight years upon a project for extracting sunbeams from cucumbers." J. N. B.

ENTR'ACTE

The Friendship of Brahms and Henschel

The true background of Georg (Sir George) Henschel's enthusiasm for Brahms, abundantly evident in the Boston Symphony Orchestra's first three years,* is intimately revealed in his "Personal

* Brahms was generously represented upon Henschel's Boston Symphony programmes, if it is considered that he was still a debated composer, and that at that time he had written only two symphonies.

In the first season (1881–1882) the conductor introduced the then new "Tragic Overture" on his second programme, and repeated it the following week. On December 10 he performed the First Symphony. On February 11 came the Alto Rhapsody, not new but announced as "First Time," and it was repeated the following week. There followed that, on February 25, the Second Symphony.

The second season (1882–1883): again the First Symphony; also the Serenade in D, the Academic Festival Overture, and four Hungarian Dances.

The third season (1883–1884): the two symphonies, the Tragic Overture, and the comparatively new Second Pianoforte Concerto (Soloist, B. J. Lang).

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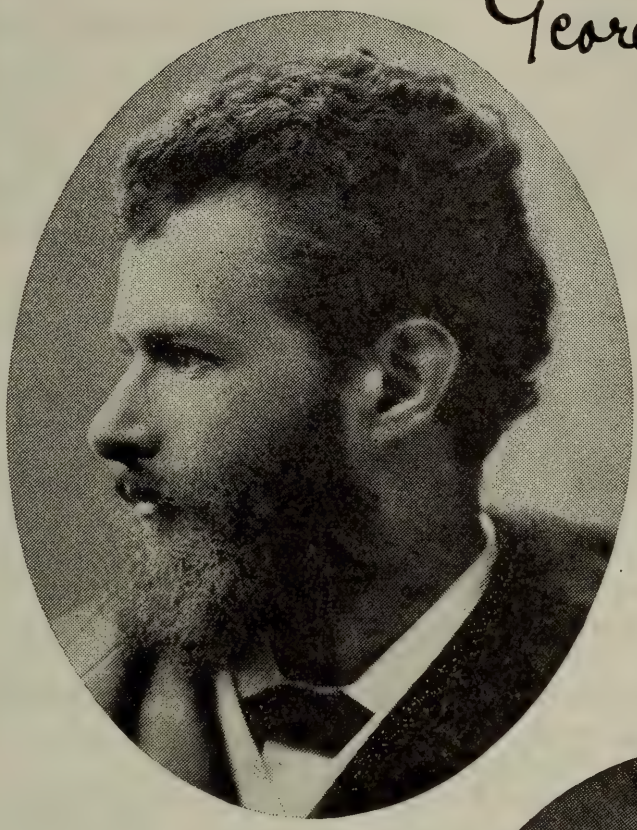
[February 18, 1850 — September 10, 1934]

Resolution adopted by the Trustees of the Boston Symphony Orchestra, at their meeting, September 13, 1934

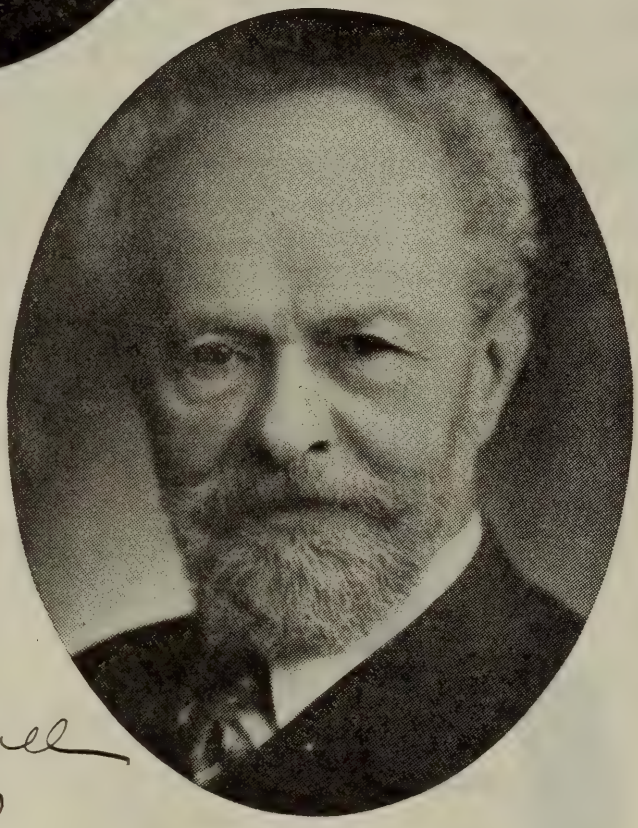
THE Trustees of the Boston Symphony Orchestra, in these more spacious days of music, are not unmindful of the time of small beginnings, or ungrateful to the spirited musician who gave the Orchestra its first impetus towards its later eminence.

When Georg (afterwards Sir George) Henschel first conducted a piece of orchestral music in Boston, a composition of his own he stood, not on a platform but on the floor of the stage, among the players. This typified his whole career in music, as a musician among musicians, one of themselves. Half a century after leading the first concert of the Boston Symphony Orchestra he returned, eighty-one years old, to conduct the opening concert of the Fiftieth Anniversary Season, still a spirited musician among musicians.

Now, three years later, learning that he cannot come again to us, nor can we go to him, the Trustees would make this formal record of enduring gratitude, to be transmitted to his widow in affectionate memory of our First Conductor.



George Henschel
Boston
April
84.



George Henschel
Oct 11 1930

Recollections of Johannes Brahms." * The book consists of some letters and a journal, somewhat rounded out from the writer's very live memory, of the precious hours he had spent (and there were many of them) in the company of his beloved " master." It would not have been in the nature of Sir George Henschel to align himself with the extravagances of some of the more abject disciples of Brahms in Germany. His opinions of Brahms' music were sympathetically colored rather than unreasonably distorted by the warmth of his youthful affection for the genial companion of many rambles, journeys, table conversations, concert performances.

The young singer, as he then was, describes his first meeting with Brahms:

" It was on the occasion of the Lower Rhenish Musical Festival at Cologne in May 1874, that I first met Brahms. For weeks beforehand my mind had been occupied by the thought of seeing face to face the great composer whose name was then on every musician's lips as that of a man whose genius Robert Schumann had publicly proclaimed in the glowing language of an inspired prophet. And I well remember my embarrassment, and the sensation it gave me, when at last I was permitted to shake hands with him after the rehearsal of Handel's " Samson," in which oratorio I had been engaged to sing the part of Harapha. A few kind and encouraging words soon put me at my ease and I could give myself up to scrutinizing Brahms' personal appearance.

" He was broad-chested, of somewhat short stature, with a tendency to stoutness. His face was then clean shaven, revealing a rather thick, genial underlip; the healthy and ruddy color of his skin indicated a love of nature and a habit of being in the open air in all kinds of weather; his thick straight hair of brownish color came nearly down to his shoulders. His clothes and boots were not exactly of the latest pattern, nor did they fit particularly well, but his linen was spotless.

* Published by Richard G. Badger, The Gorham Press; 1906.



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" What, however, struck me most was the kindliness of his eyes. They were of a light blue; wonderfully keen and bright, with now and then a roguish twinkle in them, and yet at times of almost childlike tenderness. Soon I was to find out that that roguish twinkle in his eyes corresponded to a quality in his nature which would perhaps be best described as good-natured sarcasm."

Henschel gladly endured the thick, smoky atmosphere of " Brahms evenings," in order to bask in the composer's more expansive moods:

" Brahms was very fond of sitting with good friends over his beer or wine or his beloved ' Kaffee ' — with the accent, after the Viennese fashion, on the last syllable — in the *Kneipe* till the small hours of the day. After the performance of Samson our party did not break up until half-past two in the morning. For a young singer to sit late at night in a stuffy room full of tobacco smoke, for hours at a stretch, and that between two public appearances, is not precisely a thing I could conscientiously recommend any one to imitate; but at that time nothing would have induced me to leave the room before Brahms, so fascinated was I with his personality, so jealous of every minute of his company."

When Henschel was engaged to sing the baritone solo in the " *Triumphlied,*" he was troubled by hoarseness:

" I asked him if eventually he would object to my altering some of the highest notes into more convenient ones on account of my cold, and he said: ' Not in the least. As far as I am concerned, a thinking, sensible singer may, without hesitation, change a note which for some reason or other is for the time being out of his compass, into one which he can reach with comfort, provided always the declamation remains correct and the accentuation does not suffer.' "

As an aspiring composer of songs, Henschel treasured every helpful word of the " master." He records in his journal (July 12, 1876) :

" I went to Brahms' rooms last night. He had been reading, but, putting away his book, gave me a cordial welcome and began looking through my new manuscript songs. He took up the one in E flat ' Where Angels linger,' and said, ' Now there is a charming song. In some of the others you seem to me too easily satisfied. One ought never to forget that by actually perfecting *one* piece one gains and learns more than by commencing or half-finishing a dozen. Let it rest, let it rest, and keep going back to it and working at it over and over again, until it is completed as a finished work of art, until there is not a note too much or too little, not a bar you could improve upon. Whether it is *beautiful* also, is an entirely different matter, but perfect it *must* be. You see, I am rather lazy, but I never cool down over a work, once begun, until it is perfected, unassailable.' "

A few days later, Brahms had more to say on the setting of songs:

" ' In writing songs,' he cautioned me, ' you must endeavor to invent, simultaneously with the melody, a healthy, powerful bass. You stick too

much to the middle parts. In that song in E flat, for instance—' he again referred to ' Where Angels linger ' — ' you have hit upon a very charming middle part, and the melody, too, is very lovely, but that isn't all, is it? And then, my dear friend, let me counsel you: no heavy dissonances on the unaccentuated parts of the bar, please! That is weak. I am very fond of dissonances, you'll agree, but on the heavy, accentuated parts of the bar, and then let them be resolved easily and gently.'

" Speaking of Schubert's setting of Goethe's songs, he said ' Schubert's Suleika songs are to me the only instances where the power and beauty of Goethe's words have been enhanced by the music. All other of Goethe's poems seem to me so perfect in themselves that no music can improve them.' " *

As a singer, Henschel had some rare sessions with Brahms. This incident is dated July 18:

" At luncheon, as it was my last day, we again indulged in a bottle of champagne. In the afternoon, the other guests having partly retired to their rooms, partly gone on excursions, Brahms played the accompaniments to some songs for me. Since our arrival this was the first time that he had touched the keyboard and that I had sung. I began with Brahms' ' Mainacht,' then came a Schubert song, and then Beethoven's cyclus ' To the Absent Beloved.' When we had ended we were surprised to find that all of the adjoining rooms had filled with listeners. Mine host of the Fahrnberg was greatly touched, and thanked Brahms for the honor he had done to his house."

Henschel remembered no less clearly their moments of relaxation. At Sassnitz, on the island of Rügen, they went bathing together:

* " An opinion which, with all deference to the master, I cannot share. To me there is no sentiment expressed in words which music, i.e., the right music, cannot enhance."

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" Sunday, July 9 —

" Early yesterday morning Brahms came up to go bathing with me. There was a fine surf on, and the temperature of the water being rather high we stayed in it for nearly half an hour, enjoying ourselves hugely. I greatly admired Brahms' burly, well-knit, muscular body, which is only rather too much inclined to stoutness, I fear.

" In the water he drew my attention to the possibility of keeping one's eyes wide open when diving. It is not only possible, he said, but also very agreeable and strengthening for the eyes. I at once followed his advice to try, succeeding immediately, and we greatly amused ourselves by throwing little copper coins into the water and diving for them."

Their walks often took a contemplative turn:

" July 11 —

" I bought a strong hammock yesterday, and Brahms and I went into the lovely beech-wood and hung it up between two trees, on a spot from which through the foliage we could see the sea far below us. We both managed to climb into it simultaneously, an amusing, though by no means easy task to accomplish. After having comfortably established ourselves in it, we enjoyed a very cozy, agreeable hour or two of *dolce far niente*. Brahms was in an angelic mood, and went from one charming, interesting story to another, in which the gentler sex played a not unimportant part.

" In the afternoon we resolved to go on an expedition to find *his* bullfrog pond, of which he had spoken to me for some days. His sense of

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locality not being very great, we walked on and on across long stretches of waste moorland. Often we heard the weird call of bullfrogs in the distance, but he would say: ' No, that's not *my* pond yet,' and on we walked. At last we found it, a tiny little pool in the midst of a wide plain grown with heather. We had not met a human being the whole way, and this solitary spot seemed out of the world altogether.

" ' Can you imagine,' Brahms began, ' anything more sad and melancholy than this music, the undefinable sounds of which for ever and ever move within the pitiable compass of a diminished third?

" ' Here we can realize how fairy tales of enchanted princes and princesses have originated. . . . Listen! There he is again, the poor King's-son with his yearning, mournful C flat! '

" We stretched ourselves out in the low grass, — it was a very warm evening, — lighted cigarettes and lay listening in deepest silence, not a breath of wind stirring, for fully half an hour. Then we leaned over the pond, caught tiny little baby frogs and let them jump into the water again from a stone, which greatly amused Brahms, especially when the sweet little creatures, happy to be in their element once more, hurriedly swam away, using their nimble little legs most gracefully and according to all the rules of the natatory art. When they thought themselves quite safe, Brahms would tenderly catch one up again in his hand, and heartily laugh with pleasure on giving it back its freedom."



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The journal comes to an abrupt close in the same month (July), for the careers of the two men kept them apart for the larger part of "the twenty-one years of undisturbed friendship that followed," a friendship which was kept up by an occasional exchange of letters. Two years later, however, they did meet:

"After Brahms, in 1878, had considerably changed his outward appearance by the growth of the long and flowing beard in the frame of which his face has become familiar to the last and present generations, our first meeting was marked by an amusing little incident, illustrative of his ever-abiding love of fun.

"At the end of that year I was engaged upon an extended recital tour through Austria and Hungary, together with my friend Ignaz Brüll, the composer and pianist. We commenced in Vienna. Having arrived only a day or two previous to the first recital I had not seen Brahms as yet. At the end of the concert Brüll and I were receiving, in the artists' room, the congratulations of friends, when suddenly I saw a man unknown to me, rather stout, of middle height, with long hair and full beard, coming up toward me. In a very deep and hoarse voice he introduced himself 'Musikdirector Müller,' making a very stiff and formal bow, which I was on the point of returning with equal gravity, when, an instant later, we all found ourselves heartily laughing at the perfect success of Brahms' disguise, for, of course, he it was. . . ."

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When Henschel crossed the ocean to take control of the newly organized Boston Symphony Orchestra, he still wrote to his friend to ask his advice, this time about the seating arrangement of the orchestra. Approving the first of two plans, Brahms added a significant remark: " By far the best feature in both arrangements, however, is the fact that no committee will be sitting in front of them. There is not a Kapellmeister on the whole of our continent who would not envy you that! "

Henschel wrote asking Brahms for a new manuscript score for his orchestra, and answering from Vienna (1883), Brahms was compelled to decline:

" For your friendly pressure regarding a manuscript work for performance I must thank you. But it would be the first time I had allowed a MS. to go out of my hands. A new piece of mine I like to hear several times (in MS.). If then it appears to me — so accidentally — worthy of being printed, it cannot, for any length of time, escape that operation. Otherwise I do not give it into other hands.

" But we can and shall make provision that you have such novelties over there sooner than other people. Could you make use of a choral work? In that case Simrock just now would have a rather pretty little one which you might secure! * "

On his return to Europe, Henschel saw Brahms only occasionally. He describes their last meeting:

" That was in January, 1896, when Brahms, Edvard Greig, Arthur Nikisch, and myself spent a delightful evening together at one of the favorite restaurants of Leipzic.

" Brahms, rather stouter, it seemed to me, than I had ever seen him before, was in the merriest of moods and did ample justice to the excellent beer of Munich brew, of which he consumed an astounding quantity before we parted, long after midnight.

* " That 'pretty little one' was no less important and serious a work than the 'Gesang der Parzen' (Song of the Fates), Op. 89."



" Nothing seemed to indicate the approach of the mortal disease which was to take hold of him so soon afterwards, and little did Nikisch and I dream that night that our next meeting would be among the mourners at Brahms' funeral.

" It was in the evening of April the 3d, 1897, that I arrived in Vienna, too late to see the dear friend alive. He had breathed his last that morning."

SYMPHONY NO 3 IN E FLAT, " EROICA," *Op.* 55*

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

I AM not satisfied," said Beethoven to Krumpholz in 1802, " with my works up to the present time. From today I mean to take *a new road.*" This was the critical year of the Heilingstadt Testament, the year also when the composer threw off the mood of tragic despair into which the full realization of his deafness had thrown him, and seized upon the mighty musical project of the " Eroica " Symphony.† Con-

* Last performed at these concerts October 13, 1933.

† There are indications that the Eroica was a veritable " rebound " from the Heilingstadt Will. This document is signed October 10. Nottebohm attributes the early sketches of the symphony to October. Ries says that Beethoven began the Eroica at Heilingstadt, and we know that he was back in Vienna in November.

A sculptured head of Beethoven by Joseph D. Portanova is on view in the Huntington Avenue Foyer (First Balcony).

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templating the harmless docilities of the First and Second Symphonies, one looks in vain through all of music for a "new road," taken so readily, with so sure and great a stride. Wagner's "Ring," following "Lohengrin," Brahms' First Symphony — these triumphant assertions of will-power were achieved only after years of germination, of accumulated force. With Beethoven, spiritual transformations often came with inexplicable suddenness. Having completed his Second Symphony in the summer of 1802, at Heilingstadt, he simply turned his back upon the polite patterns of Haydn and Mozart. As his notebooks show, he forged his heroic score with a steady onslaught, expanding the inherited form almost beyond recognition, yet preserving its balance and symmetry.

Musicians have never ceased to wonder at the welded and significant organism of the exposition in the first movement, the outpouring invention and wealth of episodes in the working out, the magnificence and freshness of the coda. The unity of purpose, the clarity amid profusion, which the Symphony's early critics failed to perceive, extends no less to the Funeral march, the scherzo, the variation finale — forms then all quite apart from symphonic practice. One whose creative forces ran in this wise could well ignore precedent, and extend his score to the unheard of length of three quarters of an hour.*

Not fugitive legends, based on the too fertile memories of his friends,

* Beethoven is said to have retorted to those who vigorously protested the length of the Eroica: "If I write a symphony an hour long, it will be found short enough!" And so he did, with his Ninth. He must have realized, however, the incapacity of contemporary audiences, when he affixed to the published parts (and later on the score) of the "Eroica": "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

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but certain definitely established facts surround Beethoven's programmistic intentions regarding the Eroica Symphony. Ries told how in the early spring of 1804, he saw the fair copy upon Beethoven's work table with the word " Buonaparte " at the top, " Luigi van Beethoven " at the bottom, a blank space between; how when he told Beethoven a few weeks later that the " First Consul " had proclaimed himself Emperor, the composer flew into a rage, and tore the title page in two. Schindler confirms this tale, having heard it from Count Moritz Lichnowsky. The manuscript copy (not in Beethoven's script, but freely marked by him) which has come down to posterity and which is now at the Library of the *Gesellshaft der Musikfreunde* in Vienna, has a different title page. It reads: " Sinfonia Grande — Intitulata Bonaparte — 804 in August — del Sigr. Louis van Beethoven — Sinfonia 3, Op. 55." The words " Intitulata Bonaparte " have been blotted out, but can still be traced. Under his name in lead pencil, now barely discernible, Beethoven has written: " Geschrieben auf Bonaparte." Beethoven wrote to Breitkopf and Härtel, August 26, 1804, offering them " a new grand symphony, really entitled Bonaparte, and in addition to the usual instruments there are specially three obbligato horns. I believe it will interest the musical public. I should like you instead of printing only parts, to publish it in *score*." * The symphony " written on Bonaparte " was finally published in 1806 as " Sinfonia Eroica, composed to celebrate the memory of a great Man," and dedicated To His Serene Highness, the Prince von Lobkowitz.

The recorded opinions of early performances have been many times quoted for the delight of succeeding generations. Among several private or semi-private performances in Vienna in the year 1805 was one in January, at the house of the banker Herr von Würth. A reviewer was present and wrote of it in the *Allgemeine Musikalische Zeitung*. Whereas he called the First Symphony " a glorious art-creation " with " an extraordinary wealth of lovely ideas treated in the most splendid and graceful style, with coherence, order and clearness reigning throughout," the new symphony was " virtually a daring wild fantasia, of inordinate length and extreme difficulty of execution." The writer found passages of beauty and force, " but," he said, " the work seems often to lose itself in utter confusion." He finally condemned the score as " odd and harsh," and expressed his preference for a symphony by Eberl in the same key. It was at the first public performance, on April 7, that Beethoven, conducting, found himself at odds with the orchestra in the vigorous, syncopated chords of the first movement, and had to begin again. Ries tells how, at a first rehearsal, " which was horrible," he thought the horn had made a false entrance in the famous

* Nevertheless the parts only were published in 1806. The printed score did not appear until 1820.

passage where the composer, indulging an "evil whim" (*"böse laune"*) introduces the principal theme in the original key against the dominant B flat – A flat of the strings. "I stood beside Beethoven, and thinking that a blunder had been made, I said: 'Can't the damned hornist count? – it sounds infamously false!' I think I came pretty close to receiving a box on the ear. Beethoven did not forgive the slip for a long time."

Schindler tells us that the Symphony was considered at the Prague Konservatorium a "dangerously immoral composition" (*"sittenverderbendes Werk"*), but the Prague public took the "Eroica" to its heart nevertheless. The symphony found its way to the *Gewandhaus* concerts at Leipzig on January 29, 1807, when the printed programme attempted to enlighten the public in this fashion: "Grand heroic symphony composed by Beethoven, and performed for the first time in Leipzig. (1) A fiery and splendid *Allegro;* (2) a sublime and solemn Funeral March: (3) an impetuous *Scherzando;* (4) a grand *Finale* in the strict style." The symphony apparently lived up to its adjectives in the opinion of the Leipzigers – it was repeated twice within ten months. First performed in England, February 21, 1814, the Symphony, on each reappearance, was greeted with acerbities for some years. A choice one, dated 1827, is quoted by Sir George Grove: "The Sym-

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phony ought to have ended with the March, the impression of which was entirely obliterated by the ill-suited Minuet which follows." Grove also tells how Habeneck succeeded, about 1825, in introducing the "Eroica" to a skeptical Paris. "His experiences with the Second Symphony had warned him of the necessity of caution, and accordingly he invited the principal members of his band to dinner, and 'to make a little music,' on St. Cecilia's Day. The 'little music' consisted of the "Eroica" and Seventh Symphonies, which seem to have been introduced to these gentlemen on that day ('the better the day the better the deed') for the first time; and, thanks to the opportune time of the *ruse,* to have produced a favourable effect on the band. 'Under these new conditions we found,' says one of the orchestra, 'that these two Symphonies contained some tolerable passages, and that notwithstanding length, incoherence, and want of connection they were not unlikely to be effective.'"

Of recent comments on the "Eroica," those of Ernest Newman (in "The Unconscious Beethoven") and Romain Rolland (in "Beethoven the Creator") are interesting in their similarity. Each critic discovers a sort of inverse order in the composition of the Symphony. Newman writes:

"Beethoven's search for his themes is a kind of application of that subtle phenomenon of religious experience to music; the search is merely the attempt to bring into the open, and give definite visible shape to, something that is already active and potent, though invisible and only dimly sensed. Beethoven's difficulty was precisely what Mozart and other composers found easiest of all. The agonies through which he sometimes went in the composition of a work were the result of this terrific effort at condensation of the unconsciously previsioned whole into its consciously isolated germ-themes; once these had been found they almost spontaneously regenerated the whole with comparatively little effort on his part."

"As I shall have the occasion to show someday," concludes Rolland, "the essence of this genius residing in his subconsciousness he does not know himself until he is revealed to himself; and this revelation happens with each blow of the pick on the rock that sends the rough splinters flying from the enveloping stone, with each thrust of the spade into the clay that encloses the idea; it is himself he unearths by the sweat of his brow. The obscure but powerful instinct knows where it should go."

—"Let us not forget that Beethoven had here no model to guide him. He discovered a New World: he discovered himself!" J. N. B.

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Friends of the Boston Symphony Orchestra:

On October 11th the Trustees of the Boston Symphony Orchestra mailed a letter to all subscribers to the Concerts and to many others who, on account of their interest in music or their civic pride in this Boston institution, believe in the Orchestra and its achievements.

In that letter the Trustees outlined the requirements of the Orchestra, and suggested a businesslike method for meeting its budget at the very commencement of the season in place of the earlier practice of accumulating deficits and asking for covering subscriptions later in the year.

The plan contemplates the organization of a society to be known as "The Friends of the Boston Symphony Orchestra," with Mr. Taft, who is one of the Trustees, as chairman. Those who subscribe in either large or small amounts to the maintenance of the Orchestra will constitute the members of the organization for this year, and will be enrolled as "Friends of the Orchestra."

Enrollments are now invited, and it is the hope of the Trustees that the response will be large and immediate.

Anyone who desires a copy of the letter of October 11th may obtain one at the box office, or may leave there his or her name and the address to which a copy may be mailed.

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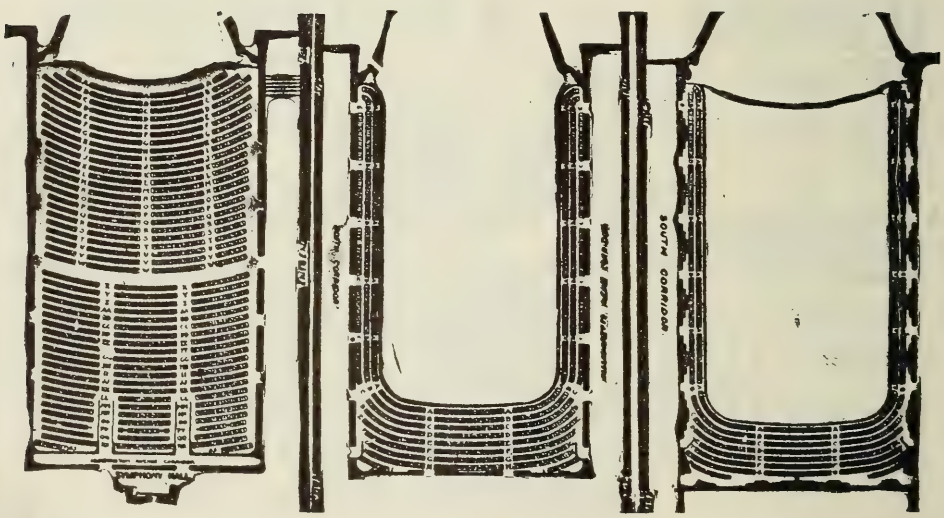
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INCORPORATED

Dr. SERGE KOUSSEVITZKY, *Conductor*

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with historical and descriptive notes

By PHILIP HALE AND JOHN N. BURK

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Bruckner Symphony in E major, No. 7

I. ALLEGRO MODERATO
II. ADAGIO: *Sehr feierlich und langsam*
III. SCHERZO: ALLEGRO. TRIO: *Etwas langsamer*
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Ravel "Ma Mère l'Oye" ("Mother Goose")
Five Children's Pieces

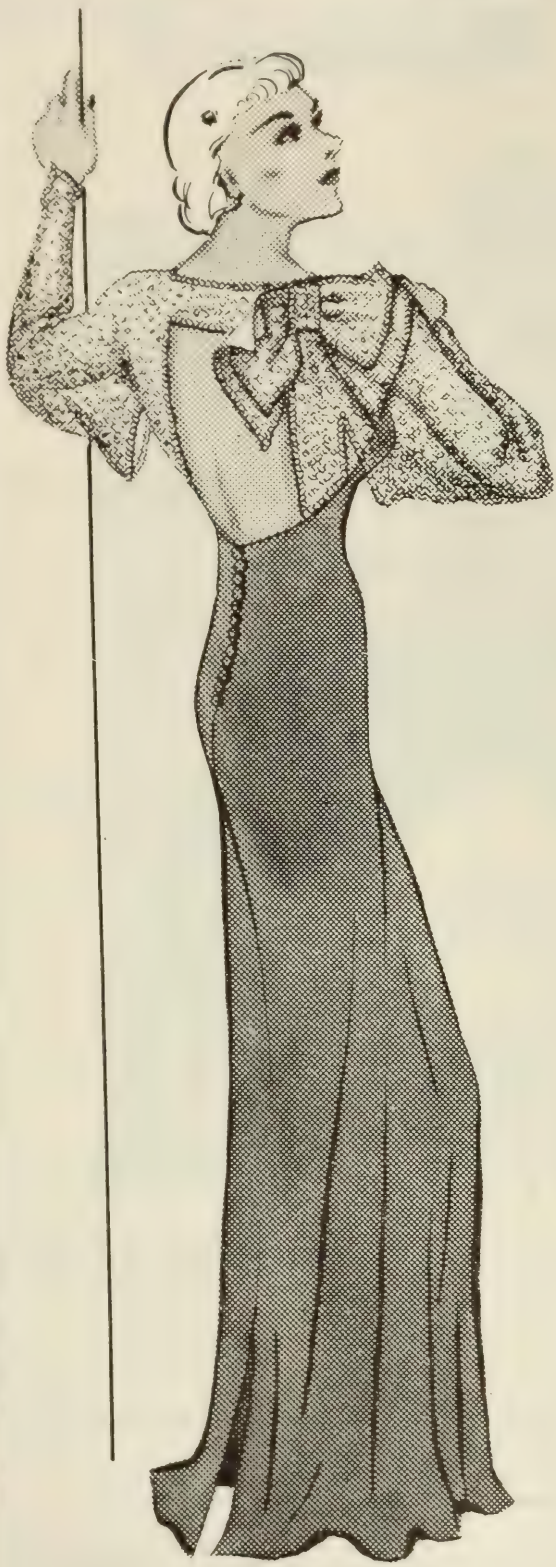
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(*Pavane of Sleeping Beauty*)
II. PETIT POUCET
(*Hop o' My Thumb*)
III. LAIDERONNETTE, IMPÉRATRICE DES PAGODES
(*Laideronette, Empress of the Pagodes*)
IV. LES ENTRETIENS DE LA BELLE ET DE LA BÊTE
(*Beauty and the Beast Converse*)
V. LE JARDIN FÉERIQUE
(*The Fairy Garden*)

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SYMPHONY IN E MAJOR, NO. 7

By ANTON BRUCKNER

Born at Ansfelden, in Upper Austria, September 4, 1824; died at Vienna, October 11, 1896

BRUCKNER'S Symphony in E major was composed in the time between September, 1881, and September, 1883. The first movement was completed December 29, 1882; the third, October 16, 1882; the fourth, September 5, 1883. The symphony is dedicated "To His Majesty the King, Ludwig II. of Bavaria, in deepest reverence," and was published in 1885.

The statement is often made that the Adagio was composed as funeral music in memory of Richard Wagner. As a matter of fact, this Adagio was completed in October, 1882.* Wagner died February 13, 1883.

The singular statement has been made that a premonition of Wagner's death inspired Bruckner to compose a dirge, — this Adagio.

* Dr. W. Niemann in his analysis of this symphony says the second movement was completed April 21, 1883, and gives as authority autographic notes of Bruckner in the score in the Imperial Library at Vienna. Rudolf Louis, in his Life of Bruckner (p. 206), says that the Adagio was completed in October, 1882, and that Bruckner's wish for conductors to acquaint their audiences with the fact that the news of Wagner's death led him to compose the Adagio is, to say the least, singular.

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For Men's Voices	
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Bruckner, who had what the Germans call "peasant cunning," may have agreed to this in the presence of those who were thus affected by the thought, but he himself knew, as will be seen by his letters to Felix Mottl in 1885 concerning the first performance at Carlsruhe, that the movement had not in all respects the character of a dirge. Indeed, he pointed out the measures of the funeral music: "At X in the Adagio (Funeral music for tubas and horns,)" etc.; also, "Please take a very slow and solemn tempo. At the close, in the Dirge (In memory of the death of the Master), think of our Ideal! . . . Kindly do not forget the *fff* at the end of the Dirge."

Bruckner wrote to Mottl in a letter published February 10, 1900: "At one time I came home and was very sad; I thought to myself, it is impossible that the Master can live for a long time, and then the Adagio in C-sharp minor came into my head."

The first performance of the symphony was at Leipzig, December 30, 1884, when Mr. Nikisch conducted the work at a theatre concert in aid of a Wagner Monument Fund as some say, though the *Neue Zeitschrift für Musik* (1885, p. 17), reviewing the performance, said nothing about any purpose for which the concert was given. The composer was present. The symphony was performed at Munich, March 10, 1885, with Levi as conductor, and at Vienna at a Philharmonic Concert led by Richter, March 21, 1886. Dr. Muck conducted the

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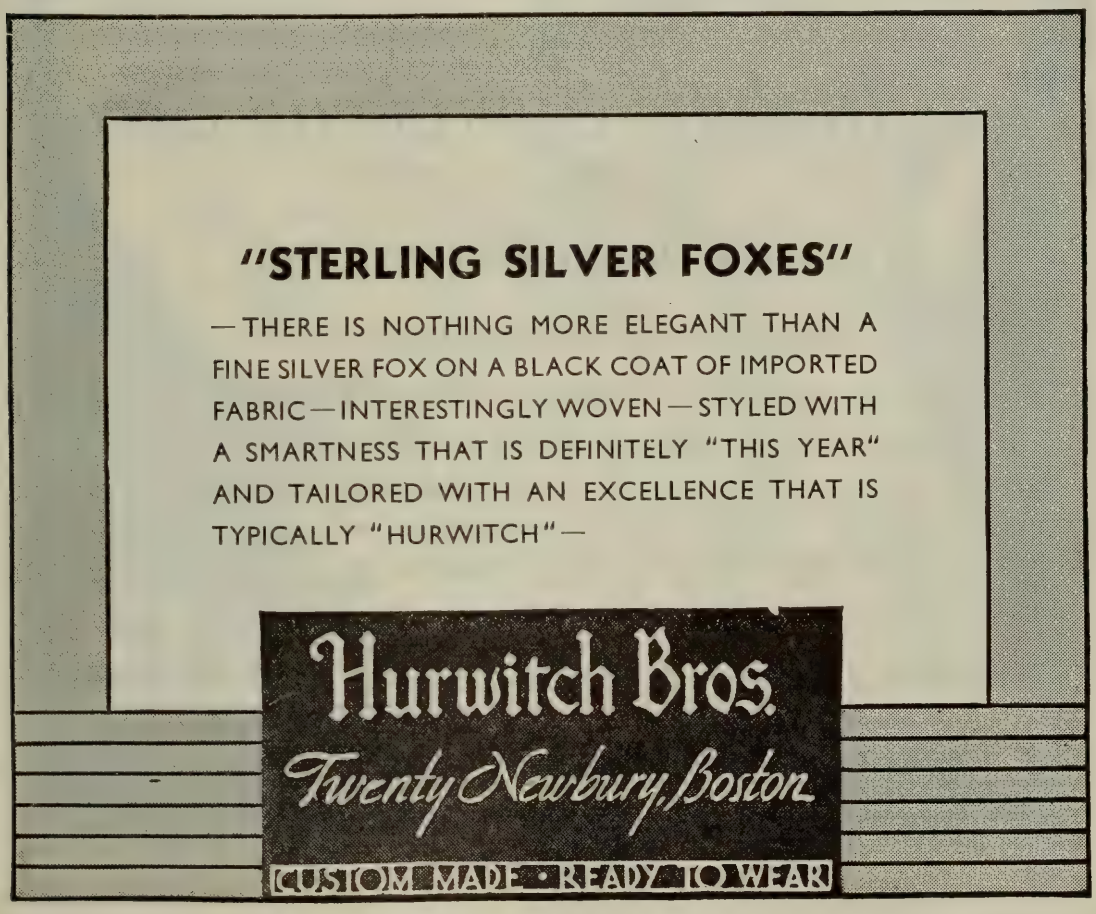
symphony at Graz on March 14, 1886, — the first performance in Austria, — and in Berlin, January 6, 1894. Bruckner was present at each performance. Richter produced it in London, May 23, 1887.*

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, four tubas, one double-bass tuba, a set of three kettledrums, triangle, cymbals, strings.

First movement: Allegro moderato, E major, 2-2. The first theme is announced by horn and violoncellos against the violins, tremolo, and clarinets, violas, and violoncellos add a subsidiary theme. The chief theme appears in a richer orchestral dress. There is a crescendo based on the subsidiary theme, and the whole orchestra enters, but there is quickly a diminuendo, and the mood becomes more nervous, more uncertain. The second theme, one of complaint, is given to oboe and clarinet, with horns and trumpet in the accompaniment. This theme with its peculiar instrumentation and its changing tonality is in marked opposition to the first. This second chief theme is developed at length. (The first assumes greater importance later.) In this de-

* The first performance in the United States was at Chicago by Theodore Thomas's Orchestra, July 29, 1886. Thomas conducted the symphony in New York at a concert of the Philharmonic Society, November 13, 1886.

The first performance in Boston was at a Symphony Concert led by Mr. Gericke, February 5, 1887. Dr. Muck conducted the work at a concert of the Boston Symphony Orchestra in Boston, December 1, 1906; Mr. Fiedler, at a concert on February 12, 1910; Dr. Muck on January 4, 1913. Dr. Koussevitzky has hitherto performed here Bruckner's Eighth Symphony in C minor (March 22, 1929; April 22, 1932); The Fourth Symphony (" Romantic "), October 14, 1932.



velopment there are evidences in the manner of leading the voices of Bruckner's partiality for the organ. The mood becomes more restful, although the theme of complaint is not silent, but soon appears, inverted, in the violins. It may here be said that Bruckner delighted in this manner of varying a theme. A mighty crescendo is based on a phrase of this inverted theme over an organ-point, F-sharp, but instead of the arrival of the expected climax a theme of somewhat mournful character is given to wood-wind instruments with counterpoint in the strings. The rhythm of this counterpoint is maintained in the final section of the exposition part. An episode for the brass follows. There is soon a calmer mood, and gentle horn and clarinet tones mingle with the voices of the strings.

The free fantasia begins with an inversion of the first theme (clarinet). The rhythm of the characteristic counterpoint just mentioned appears, but a solemn, religious mood is soon established (trombones, *pp*). The second chief theme appears in its inverted form, also the "contrapuntal figure." The mood is now one of doubt and perplexity, but the decisive, inexorable first theme enters, inverted, C minor, in the full orchestra, *ff*, and with canonic imitation.

The beginning of the third, or recapitulation, part of the movement is quietly worked. The first theme appears piano (violoncellos and horn); there is an inversion of the theme for violins and flute, and there is canonic imitation for oboe and trumpet. As in the first part, the subsidiary leads to the second chief theme, which is now in E minor and is given to the clarinet. There is an end to the delicate instrumentation. There is a great crescendo, which ends in an inver-

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sion of the second chief theme, *ff*, for full orchestra. Other crescendos follow, one with the second theme to an episode of choral character, others based on the "contrapuntal figure." The great climax comes in the elaborate coda, which is built on a long organ-point on the bass E, with the first subsidiary theme and with the first chief theme, which now has its true and heroic character.

Second movement: Adagio, sehr feierlich und langsam (in a very solemn and slow manner), C-sharp minor, 4-4. This movement is thought by many to be Bruckner's masterpiece and monument. It undoubtedly established his fame when there were few to recognize his irregular genius. The Adagio was played in cities of Germany in memory of the composer shortly after his death, as at the Philharmonic Concert, Berlin, led by Mr. Nikisch, October 26, 1896.

In this movement, as in the Finale, Bruckner introduced the Bayreuth tubas, to gain effects of peculiar solemnity and also, no doubt, to pay homage to the master whom he loved and venerated.

The chief melody of the Adagio is given to the lower strings and tubas, and is answered by all the strings.

There is a passage of stormy lamentation, and then consolation comes in a melody for violins (moderato, F-sharp major, 3-4). This theme is developed, chiefly by the strings. Then there is a return to the first and solemn theme, with wood-wind instruments and strings in alternation. There is a great crescendo with bold modulations until the entrance, C major, of the chief theme (second violins, supported by horn, oboes, and clarinets), which is soon followed by a variant of the answer to this theme. The answer soon appears in E-flat major and in its original form, and is maintained for a long time (G major). There is a modulation to A-flat major, and the cantilena is repeated. After the entrance again of the chief melody and the restoration of the original tonality there is a crescendo of great and imposing force. This is over, and the tubas chant the answer to the chief theme and after an interlude for strings the chief theme itself, C-sharp major. The horns take up the cantilena, and the last chord, C-sharp major, dies away in brass instruments to a pizzicato of the strings.

Third movement: Scherzo: Sehr schnell (very fast), A minor, 3-4. This scherzo is based chiefly on two themes, — the first for trumpet

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The casts on the left are the Faun of Praxiteles (*Rome*); Amazon (*Berlin*); Hermes Logios (*Paris*); Lemnian Athena (*Dresden, head in Bologna*); Sophocles (*Rome*); Standing Anacreon (*Copenhagen*); Aeschines (*Naples*); Apollo Belvedere (*Rome*).

The reliefs in the passage are: Bacchic Procession (*Naples*); Orpheus, Eurydice, and Hermes (*Naples*).



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(piano), then clarinet, with a figure for strings; the second, a wild and raging one. The trio ends after a great crescendo. Drum-beats lead to the Trio, F major, Etwas langsamer (somewhat slower), with an expressive melody for strings. The theme of this trio is made at first out of an inversion of the scherzo theme, but the Trio is in all respects in marked contrast to the Scherzo, which after the Trio is repeated.

Finale: Bewegt, doch nicht schnell (with movement, but not fast), E major, 2-2. The first theme, given to the violins, has a certain resemblance, as far as intervals are concerned, to the chief theme of the first movement, but it is joyous rather than impressive. Flutes and clarinets enter at times, and horn tones also enter and lead to the second theme, which has the character of a choral, with an accompanying pizzicato bass. The tubas are then heard in solemn chords. A new theme of a dreamy nature follows (strings), and then at the beginning of the free fantasia an orchestral storm breaks loose. This dies away, and a theme appears which is derived from the first and main motive, which in turn enters, inverted, and with a pizzicato bass. The choral theme is also inverted, but it gives way to the chief motive, which is developed and leads to another tempestuous burst, ended suddenly with a pause for the whole orchestra. The repetition section brings back the themes in inverted order. The second chief theme is heard in C major. After a time there is a crescendo built on passages of this motive, which leads to a powerful episode in B major, with a theme in the bass derived from the chief motive. This motive is given to violins and clarinets, and there are contrapuntal imitations. The choral theme, appearing at the end of the free fantasia, is heard no more. The first chief theme dominates to the end. There is an imposing coda.



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I am indebted in a measure to the analysis of this symphony by Mr. Johannes Reichert prepared for the concerts of the Royal Orchestra of Dresden. P. H.

THE LIFE OF BRUCKNER *

BRUCKNER's early years were years of quiet work and uncomplaining poverty. His father and his grandfather were country school-teachers; his mother was the daughter of a tavern-keeper. There were twelve children, Anton was the oldest; two survived him. In villages of Catholic Austria the school-teacher, on account of the service of the

* A biography of Anton Bruckner written by Rudolf Louis was published by Georg Müller in 1905. The volume is an octavo of two hundred and thirty-four pages, illustrated with portraits, silhouette caricatures of the composer, facsimiles of manuscripts, and two or three views of places. Soon after Bruckner's death it was announced that August Göllerich, of Linz, would write the life of his master, who before his last sickness had requested him to do this. Göllerich's biography, planned for two stout volumes, is still unpublished. Dr. Louis in the preface to his work disclaimed any intention of competing in any way with Göllerich or of anticipating him. He therefore used chiefly material that was already at hand: only when there was absolute necessity, as in ascertaining facts about the early life of Bruckner, did he make personal inquiry and research. His aim was to paint a character portrait of a singular personality, in whose life there was no romance. To many in Vienna the composer was to the day of his death merely an unsympathetic peasant.



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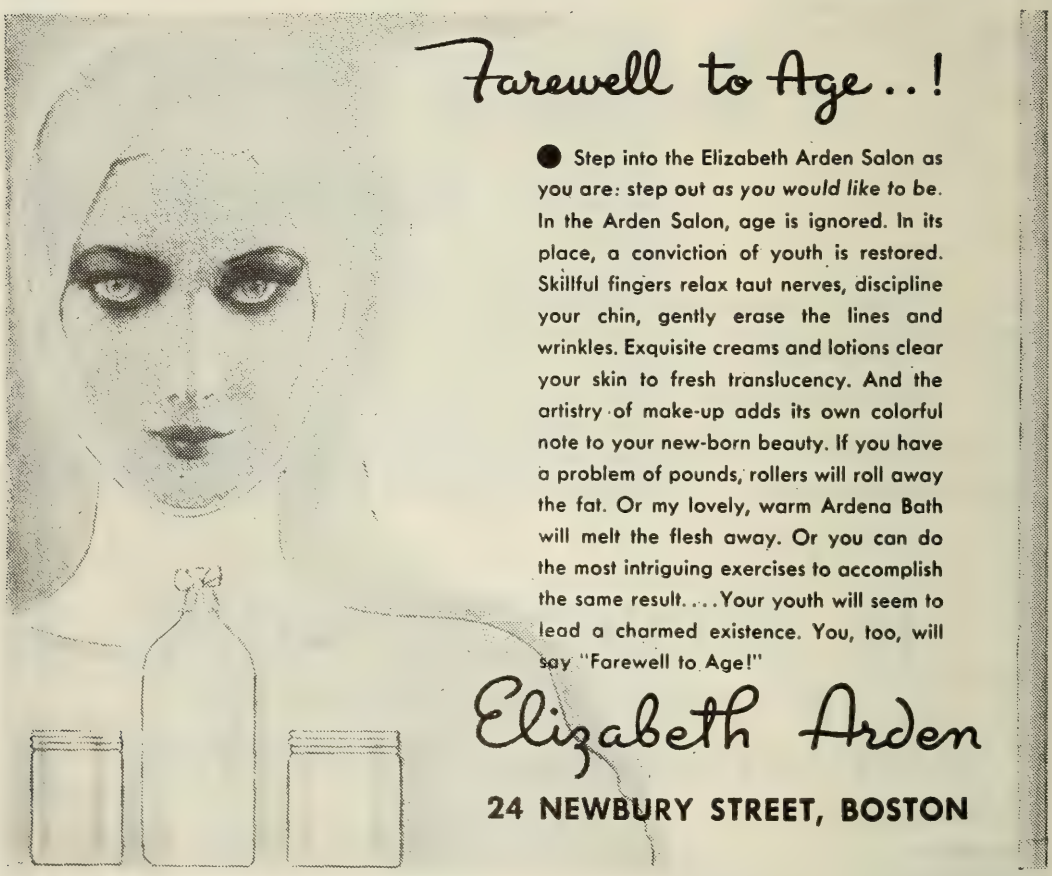
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church, is expected to be a musician. Anton took his first music lessons from his father, who, as soon as he recognized the talent of the boy, put him at the age of twelve years into the hands of a relation, J. B. Weiss, a teacher at Hörsching, and Bruckner took his first organ lessons of this man.

The father of Bruckner died in 1837. The widow moved to Ebelsberg, not far from St. Florian, and in the old and famous abbey of St. Florian Anton was received as a choir boy. Bruckner also attended the school classes; for he was expected to follow the family tradition and be a school-teacher. The course included religious instruction, grammar, penmanship, arithmetic, geometry, drawing, singing, organ playing, and some lessons in landscape gardening. Geography, history — with the exception of some Biblical history — natural History, were not taught.

The first experience of Bruckner as a school-teacher was as a subordinate at Windhag, a village of four hundred inhabitants, and he was extremely uncomfortable. His salary was two florins (seventy-five cents) a month. He was obliged to play the organ, lead the choir, perform the duties of sexton, and teach school. He was more than half starved. To gain a little money, he played for weddings and fiddled for dances. With no opportunity of playing good music with others, he nevertheless kept alive his musical ambition, and constantly made



notes for compositions, to be worked out at some future time. (His first manuscript, "Abendklänge," for pianoforte and some other instrument, was written when he was thirteen years old.) Profoundly unhappy, he was not understood by the villagers, but was looked on as a sort of crazy person. In 1845 Bruckner was appointed a teacher at St. Florian. He was happy there, and he was in a somewhat better pecuniary condition. As a teacher he received thirty-six florins a year; as an organist eight florins and free living. He said that he used to practise at that time ten hours a day on the pianoforte and three on the organ. He was undeniably industrious. Bruckner in 1856 became organist of the old cathedral at Linz. Bishop Rudiger of that city took a warm interest in him and gave him the time to take lessons in Vienna.

When Bruckner was thirty-seven years old, he studied theory and instrumentation with Otto Kitzler (born in 1834 at Dresden; he retired into private life in 1898), then opera conductor at Linz. Kitzler was a modern of the moderns, and from him Bruckner learned much about the music of Wagner, whom he worshippd with a childlike devotion. Whether this worship was favorable to the development of Bruckner's own individuality is a question that may be argued by those who have no regular waste-pipe for their intellect. Bruckner met Wagner for the first time at the performance of "Tristan and Isolde" at Munich, in 1865. It was Bruckner's ambition to carry Wagner's theories about opera into absolute music, to utilize his theories for orchestral advantage.

Bruckner's fame began to grow as a composer. The Mass in D minor (1864), the Symphony in C minor of 1865–66, a cantata, and the "Germanenzug" for male voices with brass instruments gave him local and provincial reputation, but later in the sixties his name began to appear in the Viennese journals, and in the fall of 1868 he moved to Vienna.

Johann Herbeck, conductor and composer, did not lose sight of Bruckner after the memorable examination. As a conductor, Herbeck

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had done much for composers of the modern and romantic school of his period by producing their works. He was the first in Vienna to appreciate the talent or genius of Bruckner, though he was not a blind enthusiast. In 1867 he produced Bruckner's Mass in D minor, and when Sechter died Herbeck at once thought of the organist in Linz as the legitimate successor of the chair of organ and counterpoint in the Vienna Conservatory of Music.

Bruckner was not persuaded easily to leave Linz. He appreciated the honor of the invitation, but what had he in common with Viennese life? He consented finally, and was enrolled as teacher of harmony, counterpoint, and organ. Three years later he was made a professor, and after a service of twenty-three years he retired in the course of the season 1891–92. In 1878 he was appointed organist of the Royal Orchestra, and three years before this he was appointed lecturer on musical theory at the University of Vienna, in spite of the active opposition of Eduard Hanslick, his sworn foe. At last he was honored. At last he was comparatively free from pecuniary embarrassment, for his manner of life was simple.

The Viennese public is musically a peculiar one. Dr. Louis' characterization of it is elaborate and at the same time sharp. It has been commonly reported that this public was antagonistic to the music of Bruckner; that it would not listen to it; that it yawned or left the hall.

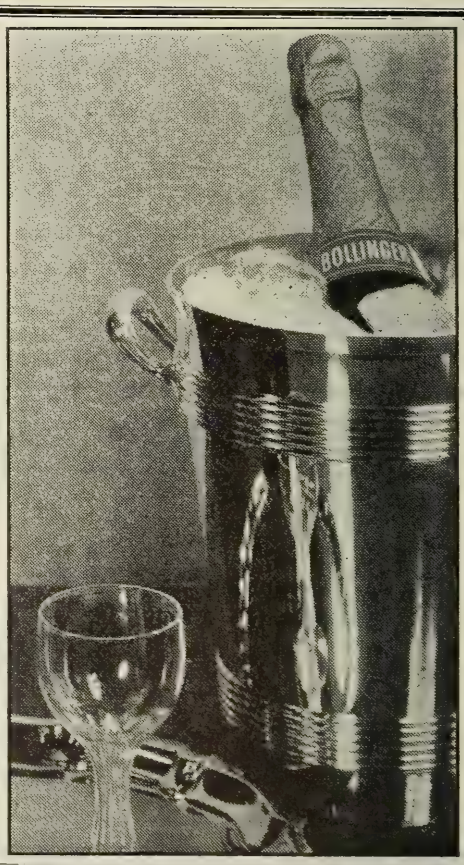
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Dr. Louis asserts that the report is without foundation; that the attitude of this public was warm and sympathetic from the very beginning; that there was also a "Bruckner public," which grew in size and influence year by year.*

Even Hanslick was obliged in his reviews to acknowledge constantly the enthusiasm of the audience whenever a work by Bruckner was performed. As early as 1873 a Viennese audience welcomed the Second Symphony with enthusiasm. For, as Dr. Louis remarks, the Viennese are stirred by the charm of euphony and by compelling rhythm. Whether this public is truly musical is another question; it is discussed by Dr. Louis.

Furthermore, Bruckner's cause was maintained by the partisans of Wagner, who put the former in opposition to Brahms. The opposition was unnecessary; it embittered Hanslick against Bruckner, but it was of much consequence to the latter, whose peculiar, almost clownish appearance and manners would easily have prejudiced many against him. Hanslick wielded a great influence. Other critics followed him in opinion and aped his style. Only a few espoused Bruckner's cause and of these Hugo Wolf † and Theodor Helm were the most con-

* This statement concerning Bruckner's large public is directly at variance with statements made by Decsey and others.

† For Wolf's admiration as musician and critic for Bruckner see Dr. Ernst Decsey's "Hugo Wolf," vol. i, pp. 97–99 (Leipzig and Berlin, 1903).

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spicuous of the comparatively uninfluential. It has been said that Brahms himself had no prejudice against Bruckner, at whose funeral he was a sincere mourner.

As a teacher at the Conservatory, Bruckner was a singular apparition, yet his classes were crowded by those who respected his ability and character while they wondered at his ways. There was a clique against Wagner in the Conservatory. Bruckner was known as a Wagnerite; the young romanticists among the students gathered around him, and so Felix Mottl, Arthur Nikisch, Gustav Mahler, Emil Paur, Josef Schalk, Ferdinand Löwe, were not only his pupils, they were his long and tried friends.

Bruckner saw nothing, remembered nothing, learned nothing from travel or by his life in Vienna. Nothing broadened his horizon. He passed in Vienna as an "original." He was without manners or graces of any kind. His personal appearance and his dress provoked the smiles of those who did not know him, but the sterling worth of the man within won all hearts, save that of Hanslick. As Dr. Louis says: "A man of fine feelings might smile at Bruckner's appearance; he would not laugh at it." With Bruckner's simplicity was mingled "peasant shrewdness." He was extravagant in his expressions of gratitude; he was distressingly grateful, so surprised did he appear to be when anyone showed him a slight kindness.

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It has been said that Brahms was a born bachelor. Bruckner should have married, but poverty forbade him a wife until it was too late for him to think of it, nor was he ever drawn toward light o' loves. Yet he thought when he was seventy-one years old of marrying Ida Buhz, a maid in a Berlin hotel, but she would not be converted to Catholicism. He also lost his heart to Minna Reischel, who amused herself at his expense.* He was a man of a singularly modest and pure nature, and what is related of Sir Isaac Newton may truly be said of Bruckner: his life was absolutely without the pleasure or the torment of love in any one of its forms or disguises.

He liked good cheer in moderation, and one of his petty passions was the enjoyment of Pilsener beer, which he gave up with extreme unwillingness when the physician ordered a rigorous diet for his dropsy. " But," says Louis, " in this he was not given to excess, although, a true German, he could carry a large amount."

He was dependent on his salary, for his compositions brought him scarcely anything. He received one hundred florins for his " Te Deum," but his first six symphonies were published at his own expense and at that of some of his friends.

Bruckner's health was robust until about 1890, when symptoms of

* See " The Life of Anton Bruckner," by Gabriel Engel, published in collaboration with the Bruckner Society of America (Roerich Museum Press, New York, 1931).

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dropsy were unmistakable. He had begun his Ninth Symphony in 1890, and he hoped earnestly to complete it, for he dreaded the rebuke given to the unfaithful servant. That he died before the finâle was written is to Dr. Louis symbolical of the tragedy of the composer's career.

To sum up this career, Dr. Louis quotes a Latin sentence that Bruckner, with his slight knowledge of Latin, could have put into German. It is one of the most consoling sentences in the New Testament, and Bruckner had the faith that brings the blessing: *"Beati pauperes spiritu, quoniam ipsorum est regnum coelorum."* P. H.

ENTR'ACTE

A Competitive Festival for Song-Birds a Hundred Years Ago, with the System of Marking Used.

By William Bennett [In the Musical Times, London]

I chanced a few days ago on an interesting article in an old musical journal * on the relative merits of song-birds, based on a system of marking so like the one now in use at competition festivals that I repro-

* The "Harmonicon," September, 1825.



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duce it here with comments on the personal bias or eccentricity of the judge, thinking it may interest music-lovers of to-day.

"SINGING BIRDS IN COMPETITION IN THE SUMMER OF 1825

"The following tables formed by the Hon. Daines Barrington [an ornithological expert of the late 18th century] is designed to exhibit the comparative merits of the British singing birds. In this scale, 20 is supposed to be the point of absolute perfection, and the maximum marks in the five classes, added together, 100:

	Mellowness of Tone	Sprightly Notes	Plaintive Notes	Compass	Execution	Total
Nightingale	19	14	19	19	19	90
Skylark	4	19	4	18	18	63
Woodlark	18	4	17	12	8	59
Titlark	12	12	12	12	12	60
Linnet	12	16	12	16	18	74
Goldfinch	4	19	4	12	12	51
Chaffinch	4	12	4	8	8	36
Greenfinch	4	4	4	4	6	22
Hedge-sparrow	6	0	6	4	4	20
Aberdavine or Fiskin	2	4	0	4	4	14
Redpoll	0	4	0	4	4	12
Thrush	4	4	4	4	2	18
Blackbird	4	4	0	2	4	14
Robin	6	16	12	12	12	58
Wren	0	12	0	4	2	18
Red-sparrow	0	4	0	2	4	10
Mock Nightingale / Blackcap or Norfolk	14	12	12	14	14	66

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BACH-TAUSIG Toccata and Fugue, D-minor
BEETHOVEN Sonata, *Op.* 10, No. 3
BRAHMS Ballad in G minor
CHOPIN Mazurka — Tarantelle — Scherzo
RACHMANINOFF Prelude — Moment Musical — Oriental Sketch
LISZT Sonnetto del Petrarca — Dance of the Gnomes — Rhapsody

Mr. Blackwell, another song-bird expert of the period, in opposition to the Hon. Daines Barrington, considered the notes of birds to be instinctive, and not depending on the master under whom they were bred. The editor also of the journal from which this table was extracted says: "The thrush does not appear to have his proper rank in this scale."

One wonders if the organizers of our competition festivals have seen this system of marking for the "Birds Competition Festival" of a hundred years ago? Did the masters under whom some were bred pay the adjudicator (the Hon. Daines Barrington) a fee for adjudicating on the respective merits of the feathered songsters? Which were the birds whose notes were not instinctive? I have never heard of a nightingale or a thrush having lessons in singing under a master; at all events, if the thrush noted had had lessons, like many a human aspirant to vocal perfection, it had been spoiled by bad treatment, and the beautiful natural quality destroyed. A thrush to be beaten by a hedge-sparrow! Thrush 18 marks out of a possible 100, hedge-sparrow 20 marks out of a possible 100, does not say much for the adjudicator's sensing of beauty of tone. But stay — it was in execution the sparrow excelled: sparrow, 4 marks; thrush, 2 marks.

One would like to hear an adjudication on a vocal section at a competitive festival under the headings "Mellowness of Tone," "Sprightly Notes," "Plaintive Notes," "Compass," "Execution." Basses would score badly in the sprightly notes section; contraltos

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should, however, get high marks for plaintive notes. An exciting stage would be reached when the various singers were exhibiting their "compass," with the amateur tenor's attempt to reach the high B, the bass's satisfied grunt as he descended to the low D♭, and the soprano's exultant shriek as she mounted to an approximation of D in alt.

"MA MÈRE L'OYE," * 5 PIÈCES ENFANTINES

("Mother Goose," Five Children's Pieces)

By JOSEPH MAURICE RAVEL

Born at Ciboure, Basses Pyrénées, March 7, 1875; now living near Paris

THE French conception of "Mother Goose," as this suite attests, has nothing in common with Anglo Saxon associations of childhood jingles. Ravel may never have heard of Mrs. Goose of Boston, Mass., or of the blithe verses which she sang to her small grandson, and which her son-in-law, Thomas Fleet (as gossips have said, in desperation at her constant, raucous chanting) published as "Songs

* The first performance of the orchestral suite in this country was at a concert of the New York Symphony Society, Walter Damrosch, conductor, in Aeolian Hall, New York, November 8, 1912. The first performance at these concerts was on December 26, 1913 (Dr. Muck, conductor), and the most recent — November 8, 1929 (Dr. Koussevitzky).

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for the Nursery, or Mother Goose's Melodies for Children: printed by T. Fleet at his Printing House, Pudding Lane, 1719, Price, two coppers." Ravel's direct and acknowledged source is Charles Perrault, who published his *"Contes de ma mère l'oye"* * in 1697, under the name of his infant son, Perrault d'Armandcourt. These tales of "My Mother, the Goose" are eighteen in number, most of them of still earlier origin, and otherwise familiar as "Cinderella," "Red Riding Hood," "Puss in Boots," etc.

Ravel first wrote these little pieces in 1908, as a suite for piano duet, for his small friends Mimie and Jean Godebski, to whom they were duly dedicated on publication in 1910. They were publicly performed on April 20 of that year at a concert of the *Société Musicale Indépendante,* at the Salle Gaveau, Paris. The pianists were Christine Verger, aged six, and Germaine Duramy, aged ten — one may assume, in proper pigtails and pinafores.

* "The name was quoted by the satirist Régnier, more than a century before," says the Century Dictionary. "Queen Goosefoot (Reine Pédance), or Bertha with the great foot, or goose-foot, appears as synonymous with Mother Goose in French tales. The second day of the year is her festival, and is kept as a children's holiday."



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The composer made a little ballet out of the suite for performance at the Théâtre des Arts, Paris, January 28, 1912. In addition to the movements of the present suite, there was an introductory "*Danse rouet, et scène.*" Following the five tableaux there came, as an apotheosis, "*Le Jardin Féerique.*" The printed cast included, besides the characters named in the titles, a Prince Charming, Countess d'Aulnoy's "Green Serpent" in person, various royal attendants, six brothers of Tom Thumb, three birds, three little Negroes, and Love.

The orchestration follows: two flutes (one interchangeable with piccolo), two oboes (one interchangeable with English horn), two clarinets, two bassoons (the second interchangeable with a double-bassoon), two horns, kettledrums, bass drum, cymbals, triangle, tam-tam, jeu de timbres (à clavier), xylophone, celesta, harp, and the usual strings.

The following description of the pieces was written by Philip Hale:

I. *Pavane of the Sleeping Beauty.* Lent, A minor, 4-4. This movement is only twenty measures long. It is based on the opening phrase for flute, horns, and violas.

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II. *"Hop o' my Thumb."* Ravel has quoted in the score this passage from Perrault's tale: "He believed that he would easily find his path by the means of his bread crumbs which he had scattered wherever he had passed; but he was very much surprised when he could not find a single crumb: the birds had come and eaten everything up."

III. *"Laideronnette, Empress of the Pagodes."* The French give the name "pagode" to a little grotesque figure with a movable head, and thus extend the meaning, which was also found in English for pagoda, "an idol or image." This latter use of the word is now obsolete in the English language. A "laideron" is any ugly young girl or young woman. There is this quotation from "Serpentin Vert" by the Countess Marie Catherine d'Aulnoy (about 1655–1705) who wrote romances and also fairy tales in imitation of Perrault. "She undressed herself and went into the bath. The pagodes and pagodines began to sing and play on instruments; some had theorbos made of walnut shells; some had viols made of almond shells; for they were obliged to proportion the instruments to their figure." Laideronnette in the story, the daughter of a king and queen, was cursed in her cradle by Magotine, a wicked fairy, with the curse of the most horrible ugliness. When the princess grew up, she asked that she might dwell far away in a castle where no one could see her. In the forest near by she met a huge green serpent, who told her that he was once handsomer than she was. Laideronnette had many adventures. In a little boat, guarded by the serpent, she went out to sea, and was wrecked on the coast of a land inhabited by pagodes, a little folk whose bodies were formed from porcelain, crystal, diamonds, emeralds, etc. The ruler was an unseen monarch, — the green snake who also had been enchanted by Magotine. Finally, he was changed



into human shape, and he married Laideronnette, whose beauty was restored.

IV. "*The Conversations of Beauty and the Beast.*" Quotations from Mme. Leprince de Beaumont are given:

"When I think how good-hearted you are, you do not seem to me so ugly."
"Yes, I have, indeed, a kind heart; but I am a monster."
"There are many men more monstrous than you."
"If I had wit, I would invent a fine compliment to thank you, but I am only a beast."

.

"Beauty, will you be my wife?"
"No, Beast!"
"I die content since I have the pleasure of seeing you again."
"No, my dear Beast, you shall not die; you shall live to be my husband!"

The Beast had disappeared, and she saw at her feet only a prince more beautiful than Love, who thanked her for having broken his enchantment.

Mouvement de Valse très modéré, F major, 3-4. This movement is based chiefly on a melody for the clarinet, which begins in the second measure. There is a middle section with a subject suggesting the Beast and given to the double bassoon. The two subjects are combined. At the end, a solo violin plays the theme of the middle section.

V. "*The Fairy Garden.*" Lent et grave, C major, 3-4. The movement is based on the opening theme for strings. J. N. B.

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"SPANISH CAPRICCIO"

By NICOLAS ANDREJEVITCH RIMSKY-KORSAKOV

Born at Tikhvin, in the government of Novgorod, March 18, 1844; died at St. Petersburg June 21, 1908

THE "Spanish Capriccio" is grouped by Rimsky-Korsakov with his "Scheherazade" and the Overture, "The Russian Easter," as belonging to "a period of my activity, at the end of which my orchestration had reached a considerable degree of virtuosity and bright sonority without Wagner's influence, within the limits of the usual make-up of Glinka's orchestra. These three compositions show a considerable falling off in the use of contrapuntal devices, which is noticeable after *'Snyegourochka.'* The place of the disappearing counterpoint is taken by a strong and virtuoso development of every kind of figuration which sustains the technical interest of my compositions."

It was in the summer of 1887, at a rented villa on a lake shore of the Looga canton, that the Capriccio was written. The summer was principally occupied by the very sizable task of filling out a complete orchestration of *"Prince Igor."* Borodin had died in the previous winter, and his colleague was fulfilling his usual rôle of rounding out the opera scores of others into performable shape. A long and assiduous summer was not enough to complete this considerable labor. "In the middle of the summer," writes Rimsky-Korsakov, "this work was interrupted: I composed the Spanish Capriccio from the sketches of my projected virtuoso violin fantasy on Spanish themes. According to my plans the Capriccio was to glitter with dazzling orchestral color and, manifestly, I had not been wrong."

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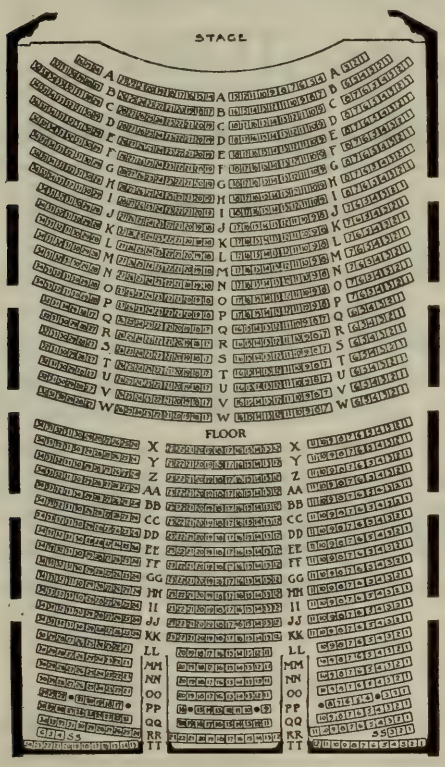
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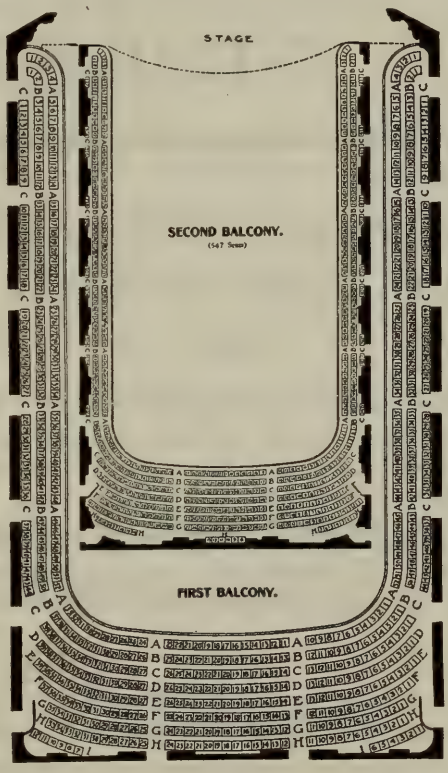
The Capriccio had its first performance at the "Russian Symphony Concerts" in St. Petersburg, October 31, 1887 (it fell to Rimsky-Korsakov to conduct the series of five concerts in that season). The composer relates, in "My Musical Life":

"At the first rehearsal, the first movement (A-major, in 2/4) had hardly been finished when the whole orchestra began to applaud. Similar applause followed all the other parts wherever the pauses permitted. I asked the orchestra for the privilege of dedicating the composition to them. General delight was the answer. The Capriccio went without difficulties and sounded brilliant. At the concert itself it was played with a perfection and enthusiasm the like of which it never possessed subsequently, even when led by Nikisch himself. Despite its length the composition called forth an insistent encore."

The popularity of the concert piece was a foregone conclusion. But the composer is careful to correct a certain misapprehension as to its real nature. Tchaikovsky had written him: "I must add that your Spanish Capriccio is a *colossal masterpiece of instrumentation*" (underscored by Tchaikovsky), "and you may regard yourself as the greatest master of the present day." Rimsky-Korsakov rightly protests, in his autobiography:

"The opinion formed by both critics and the public, that the Capriccio is a *magnificently orchestrated piece* — is wrong. The Capriccio is a brilliant *composition* for the orchestra. The change of timbres, the felicitous choice of melodic designs and figuration pat-





terns, exactly suiting each kind of instrument, brief virtuoso cadenzas for instruments solo, the rhythm of the percussion instruments, etc., constitute here the very *essence* of the composition and not its garb or orchestration. The Spanish themes, of dance character, furnished me with rich material for putting in use multi-form orchestral effects. All in all, the Capriccio is undoubtedly a purely external piece, but vividly brilliant for all that. It was a little less successful in its third section (Alborada, in B flat major), where the brasses somewhat drown the melodic designs of the wood-winds; but this is very easy to remedy, if the conductor will pay attention to it and moderate the indications of the shades of force in the brass-instruments by replacing the fortissimo with a simple forte."

The composer directs that there be no pauses between the movements.

1. "Alborada" (Vivo e strepitoso). The alborada (French—*aubade*) is a kind of morning serenade. Two themes, given by the full orchestra, are repeated by the solo clarinet; there is a cadenza for the solo violin, ending *pianissimo*.

2. Variations (Andante con moto). The theme, stated by the horn over string arpeggios, has five variations.

3. Alborada—The opening movement is repeated, but transposed from A major to B flat, and with a different orchestration. Clarinets

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and violins have now exchanged their parts. The solo that was originally for clarinet is now for solo violin; the cadenza that was originally for the solo violin is now for the solo clarinet.

4. Scene and Gypsy Song. Allegro, D minor, 6-8. This dramatic scene is a succession of five cadenzas. The movement begins abruptly with a roll of side-drum, with a fanfare, quasi-cadenza, in syncopated rhythm, gypsy fashion, for horns and trumpets. The drum-roll continues, now *ppp*. The second cadenza, which is for solo violin, introduces the chief theme. This is repeated by flute and clarinet. The third cadenza, freer in form, is for flute over a kettledrum roll; the fourth, also free, for clarinet over a roll of cymbals. The fifth cadenza is for harp with triangle.

The gypsy song begins after a harp glissando.

The song is attacked savagely by the violins, and is punctuated by trombone and tuba chords and cymbal strokes. The cadenza theme enters, full orchestra, with a characteristic figure for accompaniment. The two themes are alternated. There is a side theme for solo violoncello. Then the strings, in guitar fashion, hint at the fandango rhythm of the Finale, and accompany the gypsy song, which is now blown staccato by wood-wind instruments. The cadenza theme is enwrapped in triplets for strings. The pace grows more and more furious, and leads into the Finale.

5. Fandango of the Asturias. The chief theme is announced immediately by the trombones, and a related theme for wood-wind instruments follows. Both themes are repeated by oboes and violins, while flutes and clarinets have figured in accompaniment. There is a variation in dance form for solo violin. The chief theme in a modified version is given to bassoons and violoncellos. The clarinet has a solo with fandango accompaniment, and the dance grows always wilder, until the chief theme is heard again from the trombones. The fandango suddenly is changed into the Alborada of the first movement, "Coda, vivo." There is a short closing Presto. J. N. B.

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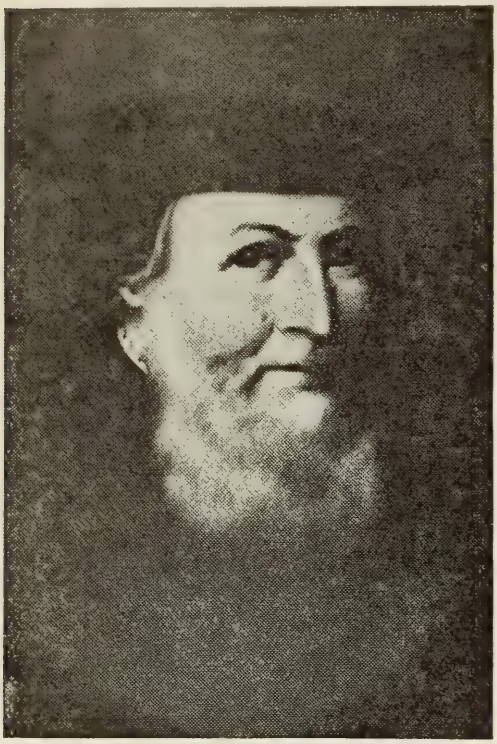
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ERDA	*Marie Murray*
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BRÜNNHILDE	*Elsa Alsen*

NOTE: *There is no pause in the performance of the third act of Siegfried.*

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INCORPORATED

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with historical and descriptive notes

By PHILIP HALE AND JOHN N. BURK

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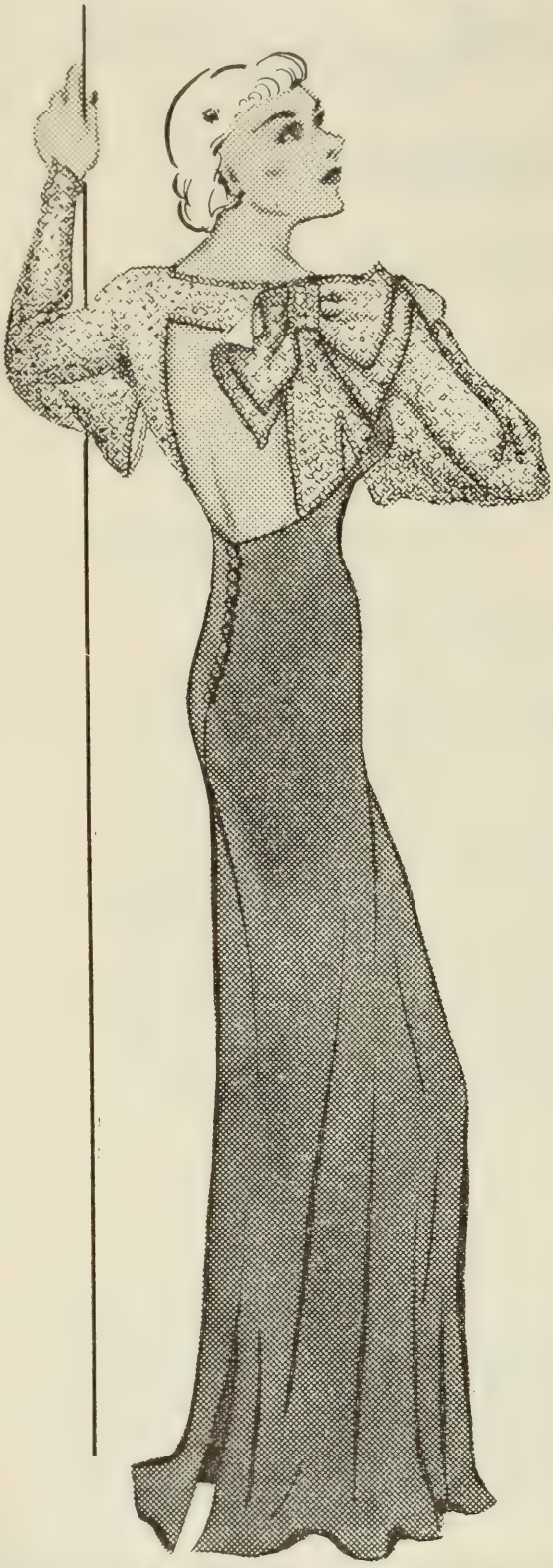
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(*This act is played without pause*)

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left, a path winds upward among the rocks. In the cave sleeps Erda, "Mother nature," ancient spirit of the earth. Wotan evokes Erda, commands her to appear, and answer his questions, for she holds the mystery of the world and nothing is unknown to her. The prophetess emerges, reluctantly, resenting the intruder. She is covered with a curious light, her hair and her robes gleam as if with night frost.

"My sleep is dreaming, my dreaming brooding, my brooding working of wisdom," answers Erda. "But while I sleep the Norns are awake; they wind the rope and truly weave what I know — why do you not ask the Norns?"

But it is not the Norns, inexorable spinners of the thread of destiny, whom Wotan wants. He himself, as god, has knowledge of the future; by merely repeating the words of his doom, the Norms would be of no use to him. What he wants to know is the power of his will to modify that decree. Why does he not go, she answers, to his favorite daughter, the all-seeing Brünnhilde, child of the desire of Erda and Wotan? Wotan points out that this is impossible: the Valkyrie having acted against the law of the gods is even now expiating her transgression in a charmed slumber which he has imposed. Erda sees contradiction and confusion in the god before her. He too has transgressed, and forfeited his divine authority. "Doth revolt's teacher scourge revolt? He who urged the doing chides the deed?" She asks

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to be released, to return to her age-long sleep. Wotan knows, for she has told him, that the gods are doomed. He knows that a man will awaken Brünnhilde to a new life, that the heroic spirit of youth is to override his power, bring the end of his divine race. And he is reconciled to what he cannot change, what indeed he himself has willed. The Wälsung, the fearless one, the liberator of the world is the triumphant possessor of the Ring, which in itself brings downfall to the wearer. Let the intruder come! And Wotan bids the Wala return to her sleep. She disappears and darkness envelops the scene, as the Wanderer silently awaits the coming of Siegfried.

(This narrative, rehearsing the past, according to Wagner's way throughout the Ring, making each drama self-sufficient and self-explanatory, is in its very nature musically reminiscent. The musical forms of the past are readily and fluently evoked by these two figures of decaying godhood, who in themselves are but phantoms of the past, and call for no new characterization. Wagner has not yet loosened the tides of new creation, for he is not yet called upon to do so. Neither does his musical discourse fail in invention and richness of texture. Motives once conceived as "plastic, emotional moments" — so Wagner wrote in "Opera and Drama" — become "pillars of the dramatic edifice." "From their carefully calculated recurrences a highly unified musical form arises spontaneously." From the brain's promptings —

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the heart's reply. The ready craftsman has not felt called upon to make a new motive until the moment when Wotan decides joyfully to relinquish the world to the newcomer. Then is proclaimed, just as Erda is vanishing, the triumphant theme which has been called, "The Heritage of the World," wound about with the exultant music of Siegfried and his sword.)

SCENE II (*the same, with the presence of Siegfried*)

Siegfried's presence is felt before his coming. The pervading gloomy and baleful atmosphere is dispelled in an instant by an upspringing rhythmic figure (introduced by the horn), which is the bird theme transformed by the exultant strength and the joyful hope of the new Siegfried whom the bird has inspired. Siegfried has lost sight of his small guide (perhaps Wotan's dark ravens have chased it away). Wotan accosts him and asks him his purpose. (Again the rehearsal of past events and past motives: the race of the Wälsungs, the forging of the sword, the dragon Fafner, and the sudden revelation from nature, in the bird's call. Opposed to these are the heavy and resentful music of Wotan, who will not let the challenger pass). Siegfried, as innocent of restraint as of fear, will have no delay; he is eager to be on the way in his ascent of the mountain to the flame-encircled maid of whom the bird has told him. He bids the Wanderer sharply to cease

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his endless talk; to show him the path, or hold his tongue. Wotan demands that the younger man at least honor his years, but Siegfried reminds him that old men, such as the dwarf Mime his guardian, when standing in his way, are ruthlessly swept aside. Impudently, he scoffs at the Wanderer's great hat, and the patch over his eye. Instead of being angry, Wotan protests sadly, even tenderly, to this ignorant stripling who after all springs directly from a race he once loved, a race which has otherwise expired (Siegfried, if such a relation be admissible at Walhalla, is his grandson). But Siegfried, newly impatient at the renewed profusion of obscure words, summarily orders him out of his path. The inevitable clash of wills has come. Wotan, incensed and proud, warns him from the barrier of magic flames which his authority has summoned for protection from just such intruders — holds up his spear, the emblem of his might, to obstruct the way. Siegfried, now moved to action, raises his sword, and strikes at Wotan's spear. The sword which that same spear once shattered, now breaks the hitherto invincible symbol of godly rule to fragments, for the sword has a new power — and the fates have so willed. (The leaping music of the flames has flooded the scene during Wotan's last speech. There is a crash of thunder as the erstwhile thunder-dispensing spear is broken, and the formidable motive of the treaty which has always been inseparable from Wotan, is likewise broken; falls too into oblivion, amid the tremolo of the strings). Wotan's dynasty is over; he is never to be heard from again.

(The stage is now darkened for a change of scene. But the music continues, and never were events more clearly recounted than in the magnificent edifice of tone which the magician Wagner conjures up with a mastery, an assurance he never could have commanded in the pre-Tristan, pre-Meistersinger days. Motives which in the distant years of *Die Walküre* or the earlier *Siegfried* were squeezed it would seem to the last drop of their significance — the fire music, the bird's call, Siegfried's horn call, and his heroic theme in triplets — these are brought forth once more and woven simultaneously into a much divided score. Siegfried ascends triumphantly and easily through the fire that Loge has spread. The horn call sounds more distant. The conflagration gradually subsides to the sleep motif of Brünnhilde as Siegfried approaches the summit. The transition from scene to scene could not have been more clearly told — a revolving stage would have been quite superfluous).

SCENE III (*a rocky mountain peak, as in the third act of "Die Walküre"*)

In the foreground, beneath a spreading fir tree, lies Brünnhilde, fully armed, in deep sleep. Siegfried, attaining the pinnacle of his

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climb, looks around in astonishment. The glow and vapors have disappeared, leaving a clear, brilliant blue sky. The sparkling sun, the rarefied atmosphere, the wonderment of the hero — these things are somehow conveyed by a long passage for the violins alone. The words of Albert Lavignac admirably describe what follows:

" He gently detaches the helmet to make the sleeper more comfortable. Magnificent tresses escape from it. Siegfried stands still in astonishment and admiration. He now wants to take off the stifling cuirass and with the edge of his sword he carefully cuts the thongs which hold the armour together: he is amazed and agitated at the sight of the graceful form of a woman enveloped in a flowing white garment. Suddenly his heart is greatly troubled and seized with a mortal agony, and in his emotion he calls on the memory of his mother. Is this fear which at length he feels? Was it reserved for this adorable being to inspire him with terror? To awaken the maiden he presses a long kiss upon her lips; Brünnhilde then opens her eyes, and they gaze upon one another with delight.

The Walkyrie slowly raises herself and addresses a solemn hymn to the sun's light, from whose beams she has so long been banished. Who has awakened her from her interminable sleep? Siegfried with emotion tells her his name. Brünnhilde joins her song of joy and gratitude to that of Siegfried, Siegfried the well-beloved, who, even before his birth, was the object of her love and care.

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These strange words mislead the young hero: is not this his mother whom he thought lost forever, and who is now found? — No, answers the virgin, smiling, his mother has not been restored to him, but he has near him her who has always loved and fought for him, for, although unconsciously, it was her love that led her formerly to transgress Wotan's commands, and that drew upon her the long expiation on the rock and exile from Walhalla. At these thoughts, she becomes sad; she resists the hero's ardent caresses and wishes to get back her divine virginity and her immortal nature; she regretfully contemplates the brilliant steel of her cuirass and the shining armour which formerly shielded her chaste body from the eyes of the profane; she calls upon her old wisdom and god-like vision, and is terrified to find that she is inspired with them no longer; her knowledge is departed and darkness obscures her thoughts: the daughter of the gods has become a simple woman.

But at the same time earthly love wells up in her heart and fills her whole being; in vain she still tries to struggle with herself and repulse the ardour of Siegfried, who beseeches her to be his; love is too strong. Brünnhilde is intoxicated with it. She will abandon the cause of the gods. Let them all perish, that old and decrepit race; let Walhalla be destroyed; let the Burg crumble into dust; let the eternals come to an end! . . .



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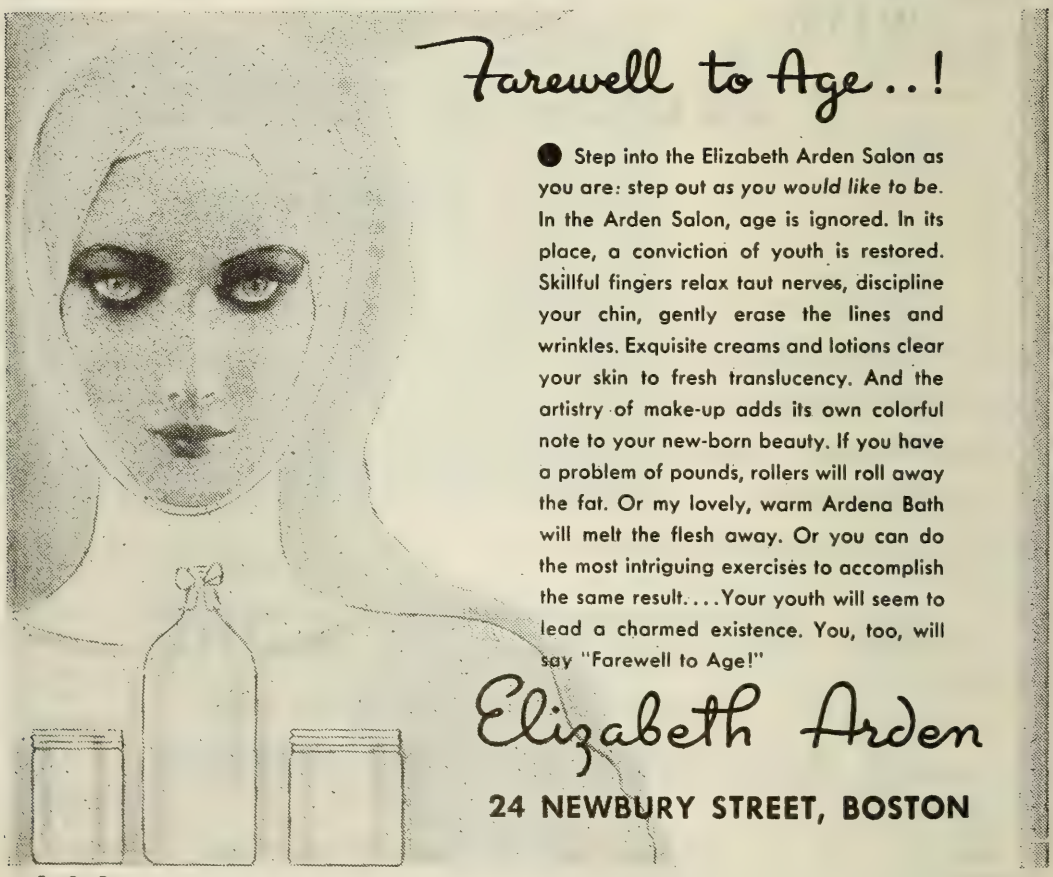
Norns, unravel the rope of the destinies of the gods! Let the dusk of the gods begin: the virgin will live now only for the love of Siegfried, her treasure, her star, her all. . . .

In uncontrollable emotion she throws herself into the arms of her lover, who receives her with ecstasy."

(The gathering climax of this passionate scene engenders new motives of outpouring lyric fervor. The awaking Brünnhilde's *"Heil dir, Sonne! Heil dir Licht!, Heil dir leuchtender Tag!"*, introduced by glittering harp arpeggios, is answered by Siegfried's *"Heil dir Mutter, die mich gebar!"*, in which the two voices are joined. There follow a wealth of new motives in this ecstatic vein (three of them figure in the "Siegfried Idyll," which Wagner composed just after *Siegfried*). The memories and hopes of the lovers recall a great number of motives already known, making the finale, at once profuse and precipitate, an old world radiantly lighted with a new ardor). J. N. B.

COSIMA — INSPIRER OF "SIEGFRIED"

Cosima von Bülow, alone with Wagner at Tribschen, as he worked upon the final act of *Siegfried,* felt intimately involved in its creation:



" Wagner felt a great and momentous inclination towards work," writes du Moulin-Eckart, in his life of Cosima. " When he played her excerpts from the third act of *Siegfried,* which had just come into being, she felt as though she must faint for mingled pain and bliss. Then did she realize the object and duty of her life at Tribschen. But he rose and pointed to her portrait, saying that ' this was what he beheld as he had written it all; life still remained upon the heights.' . . . She really felt that this third act of Siegfried was intimately bound up with her, and with her whole being; for the Master was now drawing upon the themes which had come into being during that period at Starnberg when she had come to him. At the time they had intended them for quartets and trios, but now they found their true application, for they formed the setting of Brünnhilde's song: *' Ewig war ich, ewig bin ich.'* And in this is revealed a wondrous mystery of love and creation."

Taking the cue of Wagner's constant thinking in symbols, Paul Bekker turns his habit of thought upon the composer himself, identifying each heroine with one of the women who profoundly influenced Wagner's emotional development. Cosima thus becomes Brünnhilde; not the Valkyrie of the earlier drama, but the very different Brünnhilde whom Siegfried aroused to a great and human passion. " She was an experience Wagner had to live through before he could express in music the love-story of Brünnhilde and Siegfried, the awakening of Woman by Man ":

" Wagner took Cosima von Bülow under the compulsion of life for art's sake. It was the third time that he had looked upon another man's wife as the bride of his dreams. He had thought in this way of Jessie Laussot and Mathilde Wesendonk, and the fact that his love for these two never reached consummation was a matter not of personal choice or circumstance, but, in a very real sense, of Wagner's own standpoint as a tragic artist. Cosima united in herself the spheres of passionate art and of the serener heroic idyll. The transfer of Wagner's affections to her was prepared for by changes in himself as an artist. In search of the new nourishment he needed for the new artistic phase he made a ruthless incursion into another man's life.

" In Cosima, ' marvellously like Liszt, though intellectually his superior,' Wagner found union with that side of Liszt's nature which he had always felt belonged to him. She was Blandine's sister, she was by virtue of her talents, knowledge and personal culture a far more perfect embodiment of the idea of the Paris Venus even than Blandine, and she resembled her father in her genius for self-devotion — a genius fostered by her first husband, who himself renounced self in the service of a great creative artist. In all things she seemed the true and perfect fulfillment of Wagner's earlier loves, but even her tremendous

value to Wagner as a person could not have brought affairs to a crisis had Wagner's art not been ripe for fresh contact with realities. Isolde had passed from mortal sight in heavenly ecstasy, the abyss had closed over the Goddess of Love, but the sleeping Dream-maid still awaited her destined awakener. The singer of the *'Preislied'* had been rewarded with 'Muse and wife in one,' and Eva was now to be conjured from dreams into reality."

THE RESUMPTION OF *SIEGFRIED* IN 1868

When Richard Wagner at Tribschen took up once more in earnest the fortunes (or misfortunes) of Siegfried, Wotan and Brünnhilde, a very different world surrounded him from that in which he had laid his gods and heroes regretfully aside eleven years before. The Wagner of 1857, who then had carried his tetralogy so far as the second act of *Siegfried,* was an exile from his country, "piling one silent score upon another"—which both publishers and producers looked at askance, withholding their largess. The creator who required a peaceful atmosphere about him was at a crisis with Minna, in the "Asyl," at



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once enamoured of Mathilde Wesendonck and under heavy obligations to her husband. It was then that he fled to solitude and "Tristan."

The Wagner of 1868 had more or less brought the world to his feet. He had found a king who was ready to open the coffers of his principality for the production of the Ring; found a mate and an ideal companion in Cosima von Bülow, a blissful refuge on the island of Tribschen, comparatively free from the prying eyes of inquisitive travelers. There was an adverse side to each of these good fortunes: King Ludwig's devotion had become embarrassing, his generosity in mounting Wagner's operas with the tax money of his subjects had started a loud and angry buzz in Munich — a buzz not lessened by the fact that Richard and Cosima were living together while, legally speaking, she was otherwise attached — even while the long-suffering Hans von Bülow was conducting the first *Tristan* there. These matters, which would have deprived another of his peace of mind, did fundamentally disturb Wagner — until he fled them. He turned his back on the hot bed of dissension, and soon acquired what he needed: a villa to his taste where he could be protectively surrounded by love and understanding, by the heart-warming felicities of children's voices and a romping Newfoundland dog in the lovely garden at the water's edge, with a convenient study, sacred to the unhampered creation of *Siegfried,* Act III, and *Götterdämmerung.*

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Wagner reveals his ambitions in several letters of this period:

"After so long and bewildering an interruption," he wrote to Otto Wesendonck (August 21, 1869), "at last I have been so happy as to resume the completion of my Nibelung pieces and positively have just ended the third act of '*Siegfried.*' That I have found myself still possessed of the faculty has filled me with great confidence in my further productivity, and consequently filled me with a wish for a calm old age." On the January 5 following, he writes, with the famous gold pen Mathilde had given him — "The *Götterdämmerung* is begun: after a little rest and self-collection, 'Parzival' shall follow; whilst much besides is shaping hopefully within me for further creation." And on December 5: "The *Götterdämmerung* I expect to have finished next year. To see my great work carried out in exact accordance with my will remains my only aim in traffic with the world."

A "calm old age" to Wagner was something very different from the comfortable complaisance of another composer who, at fifty-seven, would have been glad to bask in reiteration of the musical images his younger days had created. Wagner not only went on to new things — he projected himself into the being of the youthful Siegfried, which was his own youth, and there arose a new music, fresh and resilient as the spring of life.

As Newman put it:

"When Wagner took up the second half of *Siegfried* in 1869, after having suspended work upon it in 1857, he did what no other musician before him or since could have done — spontaneously, unconsciously reverted to the idiom of twelve years before. Between those two dates he had travelled an incredibly long path as a musician; he had written *Tristan* and the *Meistersinger,* two works with as many differences of idiom between themselves as there are between either of them and the *Ring.* Yet the wonderful brain could sweep itself clear of all the new impressions that had fed it during those twelve years, and, though the new acquisitions of technique of course remained, he thinks himself back in a flash to the very centre of the souls of the *Ring* characters and the very colour and temperature of the scenes he had parted from so long ago."

It was on September 2, 1856, that Wagner began to compose *Siegfried.* The poem, which he had originally planned as *Der Junge Siegfried,* antecedent to *Siegfried's Tod* (Götterdämmerung) appeared in its final form when, in 1853, he privately printed his text of *Der Ring des Nibelungen.** On July 2, 1857, Wagner laid aside the fully scored

* Wagner began to compose "Das Rheingold" in November, 1853, completed the rough draft January 1854, and the full score on May 28. Just one month later (June 28), he started upon "Die Walküre," finishing his sketch December 27, and the full score March 18, 1856, after being interrupted by his visit to England, in 1855. "Siegfried," for which he had made sketches in 1854, began to occupy him completely the autumn after "Die Walküre" was finished.

Act I of *Siegfried,* and the draft of Act II. *Tristan und Isolde* claimed his entire attention until its completion, August, 1859. After trying his fortunes in Paris, which occasioned the Paris version of *Tannhäuser* and the attendant fiasco, he was pardoned and returned to Germany in 1861. *"Tristan"* seemed unperformable, and the huge torso of the "Ring" had receded further than ever into the background, when the indefatigable Wagner lost himself in a new project, *"Die Meistersinger von Nürnberg."*

It was in 1864 that King Ludwig II of Bavaria extended the royal purse to the despairing Wagner, and fired him at once with schemes to complete and produce the *Ring.* Wagner made sketches for the third act of *Siegfried* under this new impulse in the years 1864 and 1865, in Munich. But the time was not come — there were many distractions, such as the first performance on June 10, 1865, of *"Tristan,"* in Munich. There were busy dealings with Ludwig — projects for the building of a theatre, the training of singers to make the *Ring* possible. Meanwhile the bitter attacks upon him in the Bavarian capital became absolutely intolerable, and Wagner fled, by an imperious urgency, to what his artist's nature must have — seclusion, and absolute, self-obliterating devotion. *"Die Meistersinger"* was yet to be completed, and this was Wagner's first care on settling at Tribschen with

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Cosima in May of 1866. It was on October 20, 1867 that the last sheets of *Die Meistersinger* were relinquished to the copyist. Just a year later Wagner was ready to resume Siegfried, Act III, and in August, 1869, the score lay complete upon his piano. Siegfried, in the flesh, was born to them on June 6, 1869, a few weeks before the completion of the first draft of the score. The divorce of Cosima and Hans took place the following autumn, and on August 25, 1870 came the marriage of the inseparable lovers at Tribschen. J. N. B.

Daily Life at Tribschen, and the Siegfried Manuscript

From "Wagner at Home," *by* Judith Gautier *

Judith Gautier, visiting Tribschen, the Swiss island retreat of Richard Wagner and Cosima von Bülow, in the summer of 1869, became part of the feminine worship which surrounded his genius, and

* English translation by E. D. Massie (Mills and Boon, Ltd., London)



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nurtured its fruition. Her picture of the life at Tribschen, while openly idolatrous, is none the less a careful, a vivid picture of the Wagnerian ménage.

To all at Tribschen, there was something inviolable, even awesome in the study where the mysteries of *Siegfried* were transpiring:

"At the end of the drawing-room at Tribschen, to the left in coming from the garden, a heavy portière, raised by a cord, allowed one a glimpse of a very small room, which I could not approach without great emotion. It was the sanctuary, the Holy of Holies, the work-room of Richard Wagner! Sombre draperies, a restrained half-light, two walls covered with book-shelves, filled with splendid works: music, poetry, philosophy; a piano of a special design (almost an altar), furnished with drawers and a plane like a table; a single picture, the portrait of Ludwig II, the royal friend, the ministering spirit: 'The man who,' said Wagner, 'seems to have been sent to me from Heaven!'

"One day I had been invited to Tribschen for the two o'clock dinner. Over the lake, as usual, a boatman rowed me to the point of the promontory, and I passed through the garden and up to the house without meeting anyone. The French windows of the drawing-room were wide-open, and as I reached the threshold I heard soft harmonies that came from the little sanctuary where the Master worked. Hardly daring to breathe, I slipped into the nearest chair. I was greatly moved, troubled, even frightened, for was it not a presumption, almost a sacrilege, to surprise in this way the sacred mystery? Yet, what rare good fortune was mine, to hear Wagner composing! Perfectly quiet, hardly moving an eyelash, I listened intently. Incomparably sweet appeared to me the sounds I heard. A very slow progression of chords, which seemed to be drawn from a harp rather than a piano: a strange, remote harmony, mysterious and supernatural. I discovered, later, that it was the first sketch of the Invocation to Erda by Wotan, in the Third Act of Siegfried, where the goddess ascends from the depths of the earth, with closed eyes and draperies wet with dew . . .

"After a few moments, silence fell, and Wagner soon appeared between the silken folds of the parted curtains.

"His face, with its aureole of silvered hair, was calm, and still more luminous than usual were the rays that beamed from his large eyes.

"He saw me sitting rigid on my chair.

"'Ah!' he said, 'are you there? As quiet as an image! I have not heard a sound.'

"'Imagine, then, O Master, what terror and what ecstasy I have felt, to surprise a Deity in the act of creating.'

"'I have told you before that you must not be so enthusiastic,' he exclaimed laughingly. 'It is bad for the health.'

" ' Oh! no; on the contrary, it makes one doubly alive.'

" ' Well, I have been good too. Come and see how well I have worked.'

" A perfume of white-rose extract pervaded the little chapel. A restful light, subdued by the surrounding verdure, illumined it; two or three rays fell on the gilded backs of the books, and the royal friend in his golden frame seemed to follow one with the magic glance of his polar blue eyes.

" There was no disorder on the piano-desk. Several large sheets of music-paper, nearly covered with writing, concealed here and there the dark woodwork. The part which the Master had just composed was written in pencil, in very fine, close writing.

" ' I copy with the pen,' he said. ' I like to have it very clear. When I cannot decipher it, I am furious.'

" I read at the top of a re-copied page,

Siegfried. Third Act.

" ' As a matter of fact,' exclaimed Wagner, ' I ought to rewrite from nearly two pages back, because I have smudged it.'

" And he showed me where, on the right side of the leaf, three bars were scratched out. They had been erased angrily, by three slurs, very heavily marked and resembling a series of *e's* and *l's*.

" ' What will become of this precious paper, then? ' I asked.

" ' Would you like it? ' replied the Master, divining my covetousness.

" ' Oh! yes.'

" Then, taking his pen, he dated it on the margin at the top of the page, ' From Tribschen.'

" It is the wonderful prelude from the Third Act of *Siegfried,* before the Invocation to Erda. It is sketched in three lines, with instrumental indications, and a few pencilled alterations. I did not yet know all the beauty contained in those two pages, the possession of which filled me with joy.

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"The bell for *déjeuner* sounded, and I heard the laughter of the children. They were looking for us. Wagner gallantly offered me his arm to escort me to the dining-room."

SIEGFRIED AND SUPERMAN

The Third Act of "Siegfried," as Described by Bernard Shaw, in "The Perfect Wagnerite"

G. B. Shaw, writing about the Nibelungen Ring, was much intrigued by the social implications of this brain-child of the Wagner of 1848 — the political pamphleteer and insurgent. Shaw's more active interest extended only so far in the Ring story as the last scene of Siegfried, when "music drama" became, as he saw it, old fashioned "grand opera," with all its trimmings. "Before many bars have been played, Siegfried and the wakened Brynhilde, newly become tenor and soprano, will sing a concerted cadenza; plunge on from that into a magnificent love duet; and end with a precipitous *allegro a capella,* driven headlong to its end by the impetuous semi-quaver triplets of the famous finales to the first act of Don Giovanni or the coda to the Leonore overture, with a specifically contrapuntal theme, *points d'orgue,* and a high C for the soprano all complete."

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Whether or not this indictment of the philosophical and dramatic Wagner is exaggerated, Shaw has given us an explicit and readable description of the act, at least up to the point of Wagner's "relapse":

"To the root of the mountain comes also the Wanderer, now nearing his doom. He calls up the First Mother from the depths of the earth, and begs counsel from her. She bids him confer with the Norns (the Fates). But they are of no use to him: what he seeks is some foreknowledge of the way of the Will in its perpetual strife with these helpless Fates who can only spin the net of circumstance and environment round the feet of men. Why not, says Erda then, go to the daughter I bore you, and take counsel with her? He has to explain how he has cut himself off from her, and set the fires of Loki between the world and her counsel. In that case the First Mother cannot help him: such a separation is part of the bewilderment that is ever the first outcome of her eternal work of thrusting the life energy of the world to higher and higher organization. She can show him no way of escape from the destruction he foresees. Then from the innermost of him breaks the confession that he rejoices in his doom, and now himself exults in passing away with all his ordinances and alliances, with the spear-



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sceptre which he has only wielded on condition of slaying his dearest children with it, with the kingdom, the power and glory which will never again boast themselves as 'world without end.' And so he dismisses Erda to her sleep in the heart of the earth as the forest bird draws near, piloting the slain son's son to his goal.

"Now it is an excellent thing to triumph in the victory of the new order and the passing away of the old; but if you happen to be part of the old order yourself, you must none the less fight for your life. It seems hardly possible that the British army at the battle of Waterloo did not include at least one Englishman intelligent enough to hope, for the sake of his country and humanity, that Napoleon might defeat the allied sovereigns; but such an Englishman would kill a French cuirassier rather than be killed by him just as energetically as the silliest soldier, ever encouraged by people who ought to know better, to call his ignorance, ferocity and folly, patriotism and duty. Outworn life may have become mere error; but it still claims the right to die a natural death, and will raise its hand against the millennium itself in self-defence if it tries to come by the short cut of murder.

"Wotan finds this out when he comes face to face with Siegfried, who is brought to a standstill at the foot of the mountain by the disappear-

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ance of the bird. Meeting the Wanderer there, he asks him the way to the mountain where a woman sleeps surrounded by fire. The Wanderer questions him, and extracts his story from him, breaking into fatherly delight when Siegfried, describing the mending of the sword remarks, that all he knew about the business was that the broken bits of *Nothung* would be of no use to him unless he made a new sword out of them right over again from the beginning. But the Wanderer's interest is by no means reciprocated by Siegfried. His majesty and elderly dignity are thrown away on the young anarchist, who, unwilling to waste time talking, bluntly bids him either show him the way to the mountain, or else 'shut his muzzle.' Wotan is a little hurt. 'Patience, my lad,' he says: 'if you were an old man I should treat you with respect.' 'That would be a precious notion,' says Siegfried. 'All my life long I was bothered and hampered by an old man until I swept him out of my way. I will sweep you in the same fashion if you don't let me pass. Why do you wear such a big hat; and what has happened to one of your eyes? Was it knocked out by somebody whose way you obstructed?' To which Wotan replies allegorically that the eye that is gone — the eye that his marriage with Fricka cost him — is now looking at him out of Siegfried's head. At this, Siegfried gives up the Wanderer as a lunatic, and renews his threats of personal violence. Then Wotan throws off the mask of the Wanderer; uplifts the world-governing spear; and puts forth all his divine awe and grandeur as the guardian of the mountain, round the crest of which the fires of Loki now break into a red back-ground for the majesty of the god. But all this is lost on Siegfried Bakoonin. 'Aha!' he cries, as the spear is levelled against his breast: 'I have found my father's foe'; and the spear falls in two pieces under the stroke of *Nothung*. 'Up then,' says



Wotan: 'I cannot withhold you,' and disappears forever from the eye of man.

"The fires roll down the mountain; but Siegfried goes at them as exultantly as he went at the forging of the sword or the heart of the dragon, and shoulders his way through them, joyously sounding his horn to the accompaniment of their crackling and seething. And never a hair of his head is singed. Those frightful flames which have scared mankind for centuries from the Truth, have not heat enough in them to make a child shut its eyes. They are mere phantasmagoria, highly creditable to Loki's imaginative stage-management; but nothing ever has perished or will perish eternally in them except the Churches which have been so poor and faithless as to trade for their power on the lies of a romancer."

There follows at this point a long divagation on "Siegfried as Protestant," for Shaw is anxious to make the most of this "totally unmoral person, a born anarchist, the ideal of Bakoonin, an anticipation of the 'overman'* of Nietzsche" before he ceases to be interesting and becomes "only the *primo tenore robusto* of an opera book," comparable to "Edgardo in Donizetti's 'Lucia.'"

Forced at last to a conclusion of his *Siegfried* story, Shaw does it as briefly as possible:

* Shaw was to write his "Man and Superman" five years later.

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" In returning now to the adventures of Siegfried there is little more to be described except the finale of an opera. Siegfried, having passed unharmed through the fire, wakes Brynhild and goes through all the fancies and ecstasies of love at first sight in a duet which ends with an apostrophe to *' leuchtende Liebe, lachender Tod! '*, which has been romantically translated into ' Love that illumines, laughing at Death,' whereas it really identifies enlightening love and laughing death as involving each other so closely as to be virtually one and the same thing."

WHEN WEINGARTNER MET WAGNER

(From the Reminiscences of Felix Weingartner *)

WEINGARTNER, in his recently published memoirs, tells how, in 1882, he attended performances at Bayreuth, and then achieved the aim of his life — a face to face meeting with Richard Wagner —

I had not yet encountered Wagner, for he kept himself almost timidly in the background, was never to be seen in the street or in a restaurant, and drove in a closed carriage to the Festival Theatre, which he would enter and leave by various doors in order not to be molested. Only by a stroke of luck, it seemed, should I get to see him at all.

One of our party had made friends with the Inspector of the Theatre, and learned from him by which door Wagner would leave on the following evening. In breathless haste we hurried thither at the close of the performance. There was the carriage which usually awaited him at Wahnfried. One of us accosted the coachman and asked whether the master was still in the theatre. " Don't know! " was all we got in

* " Lebens Erinnerungen," Felix Weingartner (Orell Fussli Verlag), translated by Robert Lorenz.

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reply, uttered with impassive mien. It was drizzling, and the lantern in front of the entrance flickered in the night wind. We remained huddled under our umbrellas at some distance, expecting every moment that one of the theatre officials would open the door and ask us our business; but no one appeared. Suddenly there was a sound of loud conversation. We pressed forward as closely as possible, and could now clearly recognise a voice which spoke with a decided Saxon accent. That must be he! — for we knew that Wagner had never shed the characteristics of his native dialect. A tall, slim lady — apparently Frau Cosima — emerges from the theatre and at once steps into the carriage, accompanied by a gentleman. Him we recognise as Josef Rubinstein, one of the master's intimate friends and the compiler of the " Parsifal " vocal score. He exchanges a few words with the lady in the carriage. Suddenly a remarkably short man comes through the door with rapid steps, and approaches Rubinstein. " Well, good-bye, my dear Rubinstein! " he says: " Au revoir, and remember me to your father." It is Richard Wagner! — the clear-cut features are unmistakable. A pair of spectacles rests on his prominent nose, and he is wearing a top hat. Over his shoulders is slung the light yellow coat to which, according to hearsay, he is so attached that he is deaf to his wife's most earnest entreaties to exchange it for a new one. Hardly have I had time to absorb the impression of this long-awaited moment before the carriage with its precious burden moves away and is lost in the darkness. I follow it with my eyes as in a dream. What an embodiment of tremendous vitality and titanic strength is being wafted away in an insignificant looking conveyance!

Twice-weekly receptions took place in the Villa Wahnfried, which, we were told, were open to anyone who had previously left a card bearing his address. Accordingly, three of us, Kadletz, Böttcher, and I, summoned up the courage to make our way as far as the door of the Villa, where we handed in cards with our addresses inscribed on them. A feeling of wistful melancholy steals over me as I scan again the simple note addressed to me, on which the following words are printed:



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A very mixed company was to be seen in the apartment of the Villa Wahnfried on the evening we called. The venerable figure of Franz Liszt stood out. He had arrived the same day at Bayreuth after a short absence. I recognised Hans Richter, Hermann Levi, and many of the artists taking part in the performances. Frau Cosima, in an elegant dress with a train, her ashen-grey hair tastefully coiffured, held court like a princess. Young girls in white dresses — the daughters of Wagner and Bülow — frisked nimbly through the crowds. Siegfried, still a boy, spoke English to foreign visitors, and I envied him his knowledge of that language.

Would Wagner come? (for he often avoided these gatherings). Heinrich Porges had promised to introduce me to him if he came. So I conquered my impatience, and scanned the large, comprehensive library and the remarkable head of Schopenhauer, painted by Lenbach, which hung over the writing desk.

I saw Liszt enter an adjoining room, which was screened from the reception hall by a half-drawn curtain. Instinctively I followed him and, without entering the room, could observe everything that took place. Wagner hurriedly approached, threw his arm around Liszt's neck, and overwhelmed him with a flood of excited and intimate greetings. This touching scene of which I was a witness was only a prelude. Soon afterwards Wagner entered the reception room, greeting his guests as he came. He seemed to be in a particularly good temper, for

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contrary to his usual custom he was wearing evening dress. He was carrying a *chapeau claque,* which when closed he would balance on his head.

Wagner was uncommonly vivacious and rapid in his movements. To look at him no one would have thought that he was less than a year short of seventy, still less that he would not live to see his seventieth birthday. He was already inclined to corpulence, but his splendidly shaped, though by no means excessively large head clashed with his under-sized figure no more than did his small hands and feet. In comparison with the already aged-looking Liszt he looked disproportionately young, though Liszt was only two years his senior. The eyes flashed out from his pale features with varying colours, now light, now dark. Restlessly he strode around, drawing this friend and that into conversation. I refrained respectfully from thrusting myself forward too much, and consequently could not understand all that he said. Once, however, I was quite close as he was discussing the tempo of the "Tannhäuser" March, the frequent distortion of which seemed incomprehensible to him. Stepping along in march time, he hummed the melody as he wanted it to go.

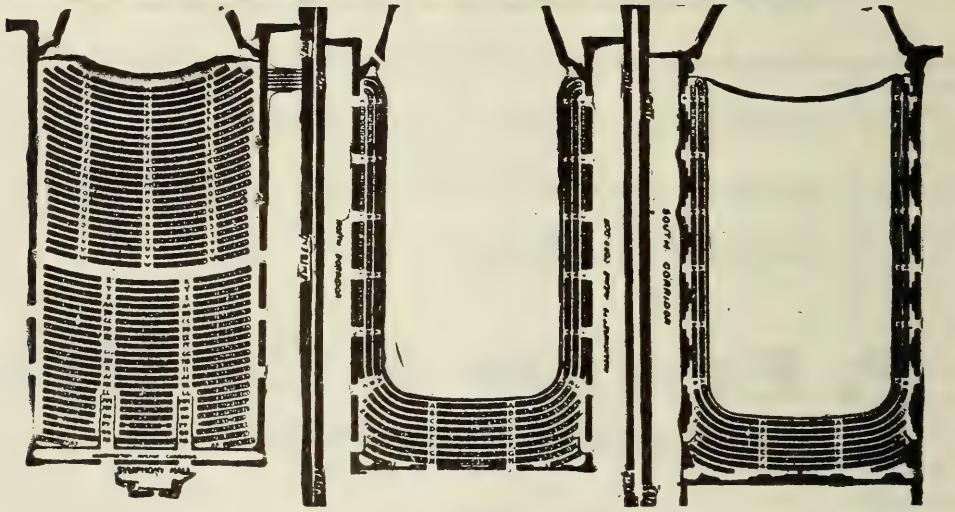
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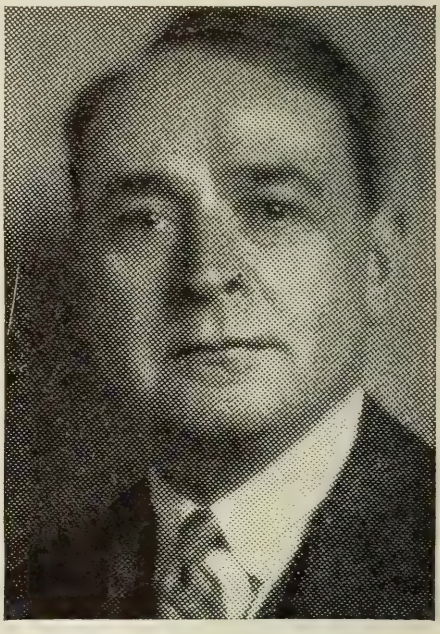
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with historical and descriptive notes

By PHILIP HALE AND JOHN N. BURK

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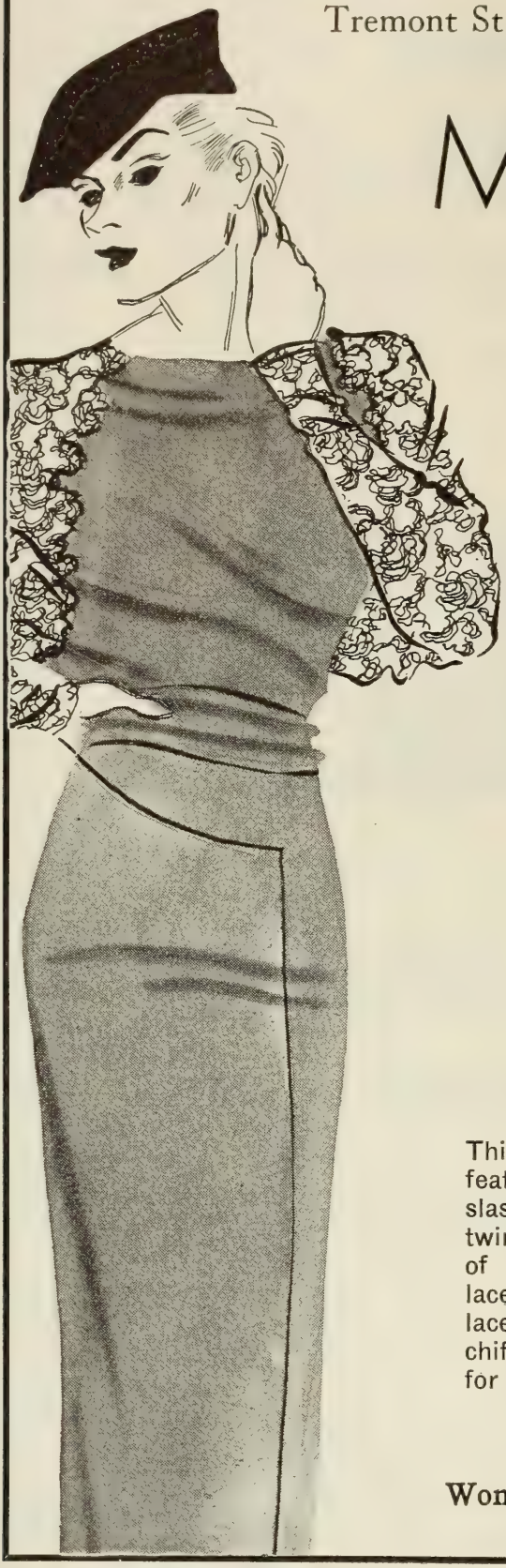
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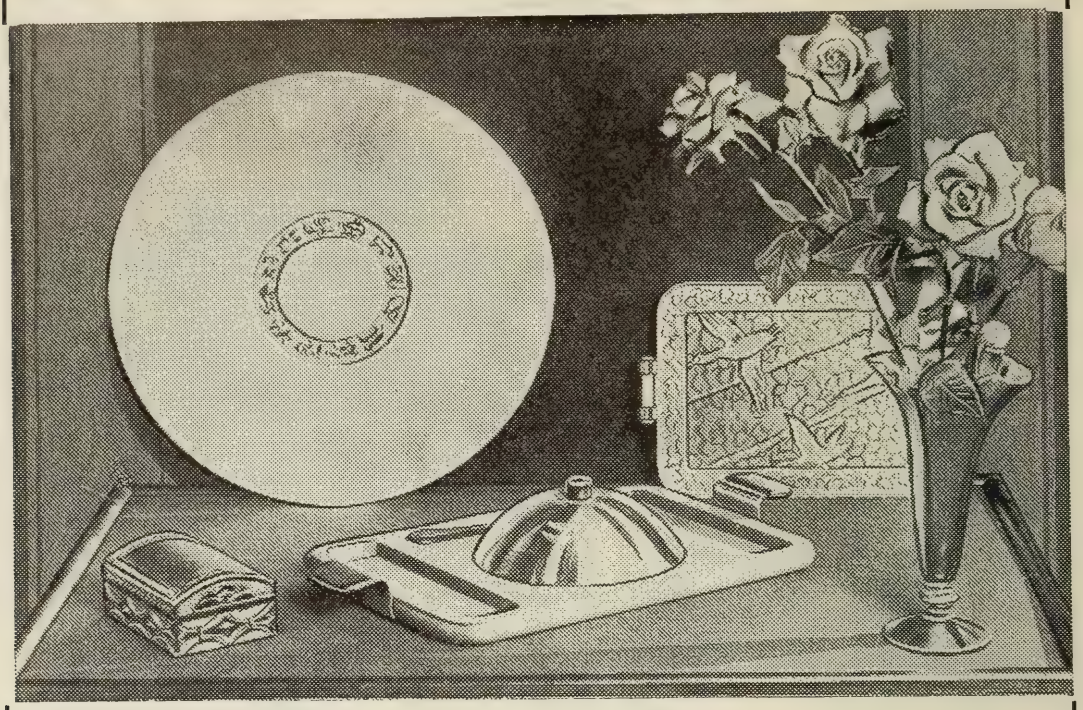
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is announced on page 231

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SYMPHONY IN G MINOR (K. 550)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

MOZART wrote his three greatest symphonies in 1788. The one in E-flat is dated June 26, the one in G minor July 25, the one in C major with the fugue-finale August 10.

His other works of that year are of little importance with the exception of a piano concerto in D major which he played at the coronation festivities of Leopold II at Frankfort in 1790. There are canons and piano pieces, there is the orchestration of Handel's "Acis and Galatea," and there are six German dances and twelve minuets for orchestra. Nor are the works composed in 1789 of interest, with the exception of the clarinet quintet and a string quartet dedicated to the King of Prussia. Again we find dances for orchestra, – twelve minuets and twelve German dances.

Why is this? 1787 was the year of "Don Giovanni"; 1790, the year of "Così fan tutte." Was Mozart, as some say, exhausted by the feat of producing three symphonies in such a short time? Or was there some reason for discouragement and consequent idleness?

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The Ritter Gluck, composer to the Emperor Joseph II., died November 15, 1787, and thus resigned his position with salary of two thousand florins. Mozart was appointed his successor, but the thrifty Joseph cut down the salary to eight hundred florins. And Mozart at this time was sadly in need of money, as his letters show. In a letter of June, 1788, he tells of his new lodgings, where he could have better air, a garden, quiet. In another, dated June 27, he says: "I have done more work in the ten days that I have lived here than in two months in my other lodgings, and I should be much better here, were it not for dismal thoughts that often come to me. I must drive them resolutely away; for I am living comfortably, pleasantly, and cheaply." We know that he borrowed from Puchberg, a merchant with whom he became acquainted at a Masonic lodge, for the letter with Puchberg's memorandum of the amount is in the collection edited by Nohl.

Mozart could not reasonably expect help from the Emperor. The composer of "Don Giovanni" and the "Jupiter" symphony was unfortunate in his Emperors.

We know little or nothing concerning the first years of the three symphonies. Gerber's "Lexicon der Tonkünstler" (1790) speaks appreciatively of him: the erroneous statement is made that the Emperor fixed his salary in 1788 at six thousand florins; the varied ariettas for piano are praised especially; but there is no mention whatever of any symphony.

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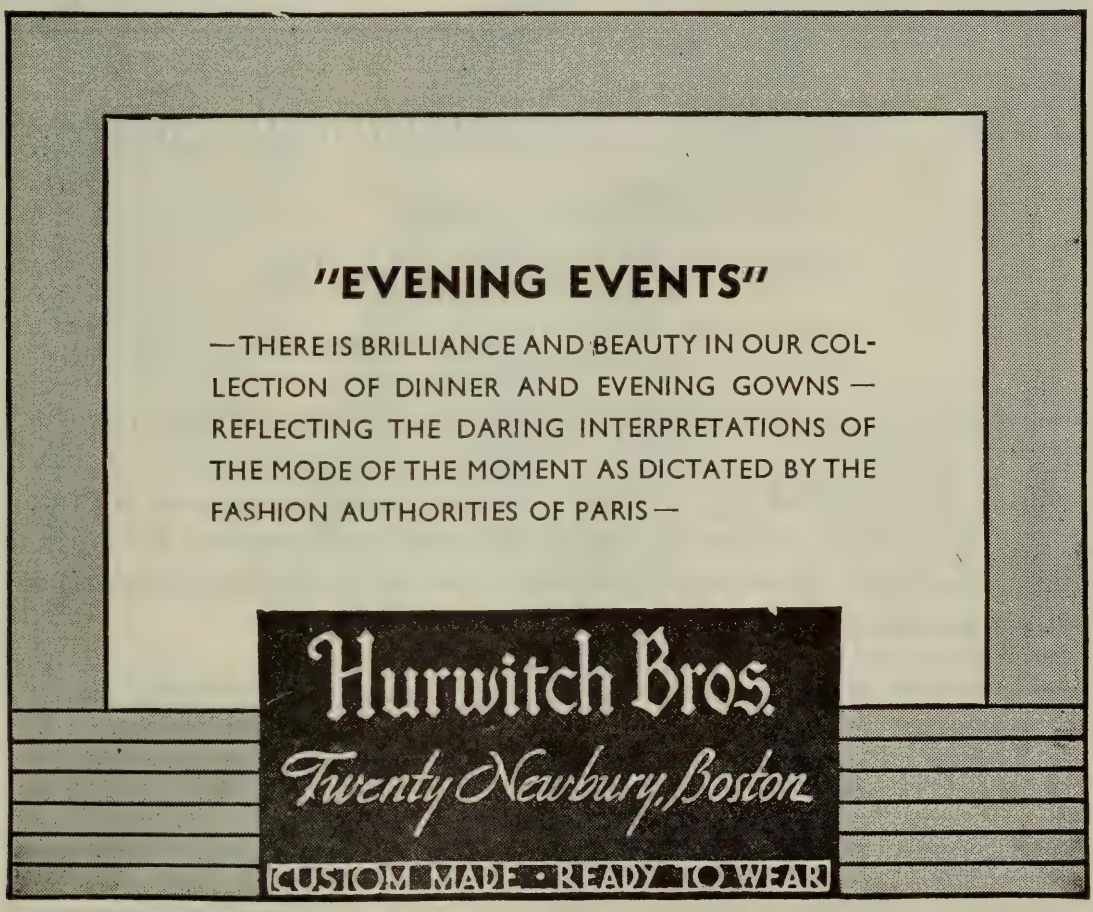
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The enlarged edition of Gerber's work (1813) contains an extended notice of Mozart's last years, and we find in the summing up of his career: " If one knew only one of his noble symphonies, as the overpoweringly great, fiery, perfect, pathetic, sublime symphony in C." And this reference is undoubtedly to the " Jupiter," the one in C major.

Mozart gave a concert at Leipzig in May, 1789. The programme was made up wholly of pieces by him, and among them were two symphonies in manuscript. A story that has come down might easily lead us to believe that one of them was the one in G minor. At a rehearsal for this concert Mozart took the first allegro of a symphony at a very fast pace, so that the orchestra soon was unable to keep up with him. He stopped the players and began again at the same speed, and he stamped the time so furiously that his steel shoe buckle flew into pieces. He laughed, and, as the players still dragged, he began the allegro a third time. The musicians, by this time exasperated, played to suit him. Mozart afterwards said to some who wondered at his conduct, because he had on other occasions protested against undue speed: " It was not caprice on my part. I saw that the majority of the players were well along in years. They would have dragged everything beyond endurance if I had not set fire to them and made them angry, so that out of sheer spite they did their best." Later in the rehearsal he praised the orchestra, and said that it was unnecessary for it to rehearse the accompani-



ment to the pianoforte concerto: "The parts are correct, you play well, and so do I." This concert, by the way, was poorly attended, and half of those who were present had received free tickets from Mozart, who was generous in such matters.

Mozart also gave a concert of his own works at Frankfort, October 14, 1790. Symphonies were played in Vienna in 1788, but they were by Haydn; and one by Mozart was played in 1791. In 1792 a symphony by Mozart was played at Hamburg.

The early programmes, even when they have been preserved, seldom determine the date of a first performance. It was the custom to print: "Symphonie von Wranitsky," "Sinfonie von Mozart," "Sinfonia di Haydn." Furthermore, it should be remembered that "Sinfonie" was then a term often applied to any work in three or more movements written for strings, or strings and wind instruments.

The two symphonies played at Leipzig were not then published. The two that preceded the great three were composed in 1783 and 1786. The latter of the two (in D major) was performed at Prague with extraordinary success.

The symphony was scored originally for flute, two oboes, two bassoons, two horns, and strings. Mozart added later two clarinet parts. Köchel says that Mozart wrote a score for the oboes and clarinets on special pages, as the original parts for the oboes were necessarily changed by the addition of the clarinets. P. H.

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MOZART'S SYMPHONY IN G MINOR

By Donald Francis Tovey

An interesting programme is at hand, from Edinburgh, Scotland. It records a concert given December 7th last by the Reid Symphony Orchestra, then in its seventy-first season, under the auspices of the University of Edinburgh. The conductor of the orchestra is Donald Francis Tovey, who yields his place in one number, Mozart's Piano Concerto (K. 503), in order to be pianoforte soloist. The programme is all from Mozart, and there are twenty pages of annotations by the conductor and soloist himself — notes with the inner illumination which only a remarkable musical intelligence, combined with a conductor's privileged insight, could achieve.

Professor Tovey, who happens to be a particular Mozart enthusiast, writes of the G minor symphony as follows —

The symphony in G minor has been compared with all manner of tragedies; and if the motive of such comparisons be to induce us to take Mozart seriously, they have an excuse. It is quite impossible to exaggerate the depth and power of Mozart's thought; those enthusiasts who may seem to do so have in fact merely mistranslated the language of music, or of poetry, or of both. The danger of such mistranslations is that they are as likely to misrepresent life as to misrepresent art. We can only belittle and vulgarise our ideas of Mozart by trying to construe him as a tragic artist; neither the literature with which he came into contact nor the musical forms which he brought to such exquisite perfection could give him scope for any music which by legitimate metaphor could be called tragic. This does not imply that he could not have risen to an opportunity for tragedy; we have no means of knowing the limitations to his powers of expression. He died young, and he touched no problem without solving it to perfection. What is finished of his *Requiem* is of a world beyond tragedy; the *Dies Irae* is in one sense a catastrophe, but a universal catastrophe is not tragic if nobody (or everybody) survives it; for it is in "the pity and terror" of the spectator that the tragic catastrophe does its purifying work. And in the true tragic sense the *Dies Irae* is not even a catastrophe, it is a universal ordeal that lies in the future; an ordeal for which Mozart prepares himself with solemn rites.

If we are to understand Mozart we must rid our minds of the presumption that a tragic issue is intrinsically greater than any other. In music this is conspicuously untrue; there is no question that the most tragic of musicians is Beethoven; yet only three of his most powerful


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works have really tragic finales, while others, sounding fully as tragic a note in their first movements, end in triumph (the 5th and 9th symphonies), or in some pathetic vision as of a happiness secured for the unborn (the F minor and A minor quartets), or — let us face facts as Beethoven faces them — in a violent temper (the C minor Violin sonata and E minor quartet). If we can face the facts of Beethoven's tragic music we can also face the fact that Mozart's whole musical language is, and remains throughout, the language of comic opera. He has even been blamed for using it in his *Requiem;* and the blame would be deserved if his language meant something he did not intend to say. But the blame should fall on the critic who allows the accidental associations of an artist's idioms to blind him to their true meaning. The word "awful" does not mean in a modern drawing-room all that it means in Miltonic poetry; but need that prevent a modern poet from using it in a Miltonic way? Or from using it properly in a drawing-room?

This is an extreme case for which there is hardly a parallel in Mozart; but the opening of the G minor symphony, taken together with some of the comments that have been made on it, gives us as delicate a touchstone for the whole question as could well be devised. Sir George Grove in his analysis of this symphony very pertinently remarked that it is difficult to see, in the repeated notes at the end of each step in the theme, those depths of agony ascribed to the opening

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by some critics. Just so: it is not only difficult to see depths of agony in the rhythms and idioms of comedy, but it is dangerous and not very delicate to attempt to see them. Comedy uses the language of real life; and people in real life often find the language of comedy the only dignified expression for their deepest feelings. They do not want the sympathy of sentimentalists who would be hard put to it to tell tragedy from burlesque; and the misconceptions of people who would imagine their situation and language to be merely funny are altogether below their horizon. They rise to the height of human dignity by treating the ordinary language of their fellow-mortals as if it were good enough for their troubles; and Mozart and Molière are not fundamentally at variance with Sophocles and Wagner in the different ways in which they immortalize this meaning of the word "reserve."

We need not, then, be shocked to find that the language of the opening of the G minor symphony is much the same as that of the overture Rossini used for the *Barbiere* after writing it for some other purpose. Rossini's overture fits the *Barbiere* admirably; for its feebly shrill and bickering opening can hardly fail to suggest something like the state of mind of poor little Rosina ready for any adventure that may bring escape from her grumpy old guardian. Now, even to those of us who are most fond of the *Barbiere,* this sort of thing hardly bears mentioning in relation to the G minor symphony. The language, we admit, is common to both: where does the gulf lie?



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In the 'forties Liszt published, or at all events played in public, arrangements of Beethoven's nine symphonies, introducing them with a declaration to the effect that it was possible to produce on the pianoforte all the essentials of an orchestral score, except those of sheer mass and varieties of *timbre*. The arrangements are still in print, and prove conclusively (to any one who can read the originals without their aid) that Liszt was by far the most wonderful interpreter of orchestral scores on the pianoforte that the world is ever likely to see. Yet when Mendelssohn heard of Liszt's declaration, he instantly said, "Well, if he can play the beginning of Mozart's G minor symphony as it sounds in the band, I will believe him." With his usual acumen, Mendelssohn hit upon a passage *scored for strings alone,* which for sheer impossibility of translation by the pianoforte surpasses anything that can be found in Beethoven, or perhaps in any later writer! Yet it is hardly possible to say that its mysterious agitated accompaniment of divided violas makes it much more complicated than the *Barbiere* opening with its coarse little accompaniment in repeated chords. These two elements of utter simplicity and utter impossibility of translation are among the most obvious signs of the highest poetic power. We do not often find such a bundle of anecdotes and illustrations to demonstrate their presence as we have been able to find for this particular opening, concerning which still more might be said, as the autograph gives some



interesting changes of detail, the first bar being an afterthought which changes the rhythmic ictus. But these qualities are equally present in every line and every aspect of the whole.

As has been mentioned above, Mozart first wrote the symphony without clarinets, but availed himself of them at the first opportunity. The miniature scores and the *Edition Peters* give only the original version; but no conductor with a feeling for Mozart's style (and a knowledge of how he sighed for clarinets where they were not forthcoming) would dream of neglecting Mozart's careful revision.

As the original score is the only one accessible in popular editions, it may be of interest to students of such matters to try and find out during actual performance what the changes are, if only such an exercise is not carried to a point where it rivets instead of stimulating attention to the music. Generally speaking, Mozart has substituted the mellow tone of the clarinets for the acid tone of the oboes everywhere, except in a few places (chiefly sustained discords) where the acid tone has a definitely pathetic effect, and in the trio of the minuet where the use of oboes and horns is in a definitely pastoral style. Where the oboes are not suppressed, they are extensively rewritten, to make room for the fuller harmony the clarinets can help to provide.

Another point in the study of the small orchestra is the ingenious use Mozart makes in his symphony of two horns pitched in two different keys, both of them high; by which means he anticipates Berlioz in a device which doubles the normal number of notes possible in his time on the limited scale of the horn. Much of the surprising fulness of tone in the first movement and finale of this symphony comes from the fact that the horns are able to contribute to the harmony when in normal circumstances they would have to be silent.

Perhaps the most luminous thing ever said about Mozart was the remark of Edward Fitzgerald, that " People will not believe that Mozart

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can be powerful, because he is so beautiful." If these general observations can help to show his power, they will have proved more useful than any detailed analysis of the symphony from point to point. The contrasts between the four movements will then speak accurately for themselves without any attempting to characterise each with an *"appropriate" (and therefore stifling) epithet.* We can learn to know them as we know friends whose deepest feelings are not hidden from us because we tacitly agree not to press on them with heavy words.

PIANO CONCERTO *for the left hand*

By JOSEPH MAURICE RAVEL

Born at Ciboure, Basses Pyrénées, March 7, 1875; now living near Paris

RAVEL had worked a year on his Piano Concerto*," wrote Henry Prunières in the "Revue Musicale," "when there came to him ideas for which he had no place. He then remembered the promise made to the great pianist Wittgenstein, without a right arm, to write for him, on occasion, a concerto for the left hand, and on a single

* The Piano Concerto had its first performance in Paris, January 14, 1932. It was played at these concerts on April 22, of that year, with Jesús María Sanromá as soloist.

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impulse he composed the work. Of course it was not a matter for improvisation, and several months were necessary for the elaboration, but the work was continuous, sustained by an unfailing inspiration, unlike the other concerto, or the violin sonata, several times interrupted, set aside, resumed — In a word, one finds in the concerto for the left hand what Ravel excluded with impatience from his other concerto: sentiment. This time, it takes its revenge for its long banishment, it flowers finely, and at times almost romantically."

The occasion of these remarks was the first Parisian performance of the Concerto for the Left Hand, on January 17, 1933, by the *Orchestre Symphonique de Paris,* the composer conducting. A "Ravel Festival" was arranged for the occasion, as had been done for the performance of the other piano concerto. "The music was looked forward to — so much looked forward to," wrote Roger Crosti in *Le Menestrel,* "that it was the object of general lobby discussion in the intermission at the Salle Pleyel, even before its performance."

But Paris was not the first city to hear the Concerto for the Left Hand, which was performed on January 6 (?), 1932, in Vienna, and on January 10 in Berlin, by the State Opera Orchestra under Kleiber. Wittgenstein also played it at a Promenade Concert in London on August 16 of that year. It was a feature of the Music Festival (I. S. C. M.) in Florence in the first week of April, 1934.

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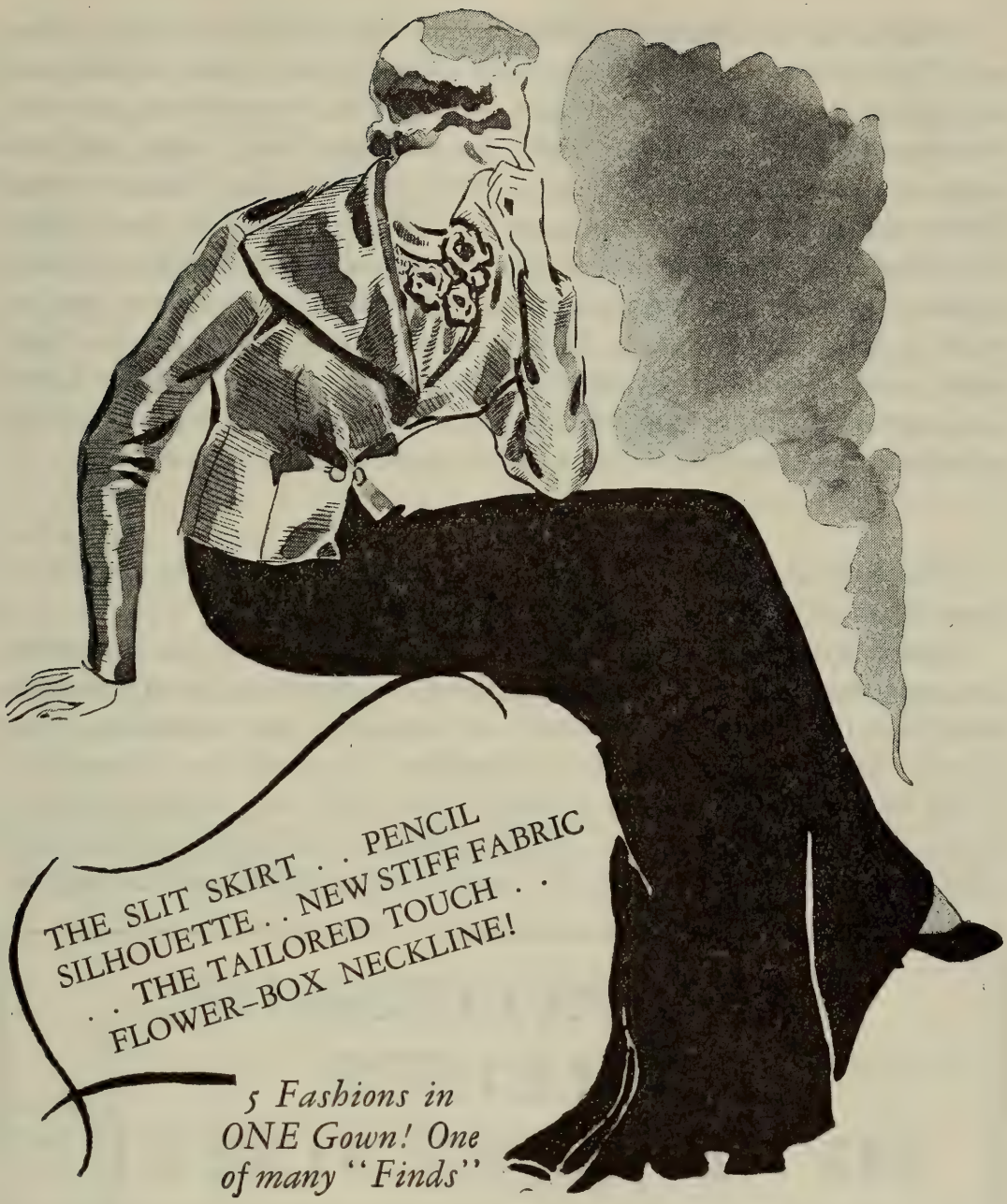
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The Concerto, which was published in 1931 as the "exclusive property" of Paul Wittgenstein, involved, so it has been said, a difference of opinion between composer and pianist, while it was being written. A writer in the London Musical Times, September 1, 1932, saw two sides to the controversy: "It is credibly reported that composer and performer held long and anxious debate over the new work, Herr Wittgenstein suggesting that it was too difficult, and Ravel steadfastly refusing to alter a single note. If this actually happened, our sympathies, it must be confessed, are with Herr Wittgenstein, for the Concerto sounded enormously difficult. On the other hand, the later Ravel is a mathematician of the first order, and one can easily understand his reluctance to upset results achieved by neat and nice labors."

The concerto is very short; its parts are combined into one movement (*Lento; andante; allegro; tempo primo*).

Ravel, with his characteristic craft for effect, reveals bit by bit the circumscribed possibilities of his soloist, withholding for a considerable time the blending of piano and orchestra. The orchestra alone (*lento*) first makes a complete exposition: the principal theme first stated by the contrabassoon is taken up by the other woodwinds, the brass, and finally the violins. There follows a cadenza in which the pianist gives out the theme to a setting of chord chains, arpeggios,

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pedal notes, and chromatic scales. The orchestra and the piano are heard alternately, but are not really joined until a short andante, when the piano supports the melody as sung by the English horn. An allegro in 6-8 rhythm follows in which the piano in turn takes up the theme (a sort of tarantelle) quasi *"spiccato"* against light and staccato chords in the orchestra. At last, soloist and orchestra are closely intermingled, with alternate emphasis. There is a return of the initial subject and tempo, the orchestra now rising to its fullest power in a large climax. There immediately follows a final cadenza in which the utmost is exacted of five fingers. Over wide arpeggios is superimposed the principal theme which must be played, by necessity, with the thumb and second finger (Henry Prunières, listening to the Parisian performance, could hardly believe that two hands were not playing — at times he could imagine four). There is a concerted conclusion.

The orchestration is as follows: three flutes, piccolo, two oboes, English horn, two clarinets, E-flat clarinet, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, triangle, tambourin, cymbals, large drum, wood block, tam-tam, timpani, harp, piano solo, and strings. J. N. B.

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PAUL WITTGENSTEIN

PAUL WITTGENSTEIN comes from a titled Austrian family. His father's palace at Vienna was a gathering place for such musical notables as Hugo Wolf and — presumably on different evenings — Johannes Brahms, who on occasion would play the piano part in his chamber music in the Wittgenstein salon. Mr. Wittgenstein is now forty-five years of age. He studied with Leschetizky in Vienna, and had become a well known concert pianist when the great war broke out. Enlisting in the Austrian army, he was wounded and captured on the Russian front and was held for some time as a prisoner of war. It was then that his right arm had to be amputated as a result of his wound. Returning to Vienna after the war, Wittgenstein pursued his career — as a one-armed pianist.

The following composers have written music for piano left hand and orchestra for the particular use of Wittgenstein:

RICHARD STRAUSS	"Parergon zur Sinfonia domestica" for piano and orchestra
RICHARD STRAUSS	"Panathenäenzug" for piano and orchestra
ERICH W. KORNGOLD	Piano Concerto in C sharp, *Op.* 17
FRANZ SCHMIDT	Variations on a theme of Beethoven
SERGE BORTKIEWICZ	Concert Fantasy for piano and orchestra
MAURICE RAVEL	Piano Concerto for the left hand

(Serge Prokofieff has also written a Concerto for Wittgenstein which is yet to be performed.)

Chamber music for which Wittgenstein has also the sole right of performance follows:

KORNGOLD	Piano Quartet
SCHMIDT	2 Piano Quintets
HANS GÁL	Piano Quartet

His repertory for piano solo is likewise interesting:

BACH-BRAHMS	Chaconne
SAINT-SAËNS	Bourrée — Fugato
HAYDN	Adagio
CHOPIN-GODOWSKI	Études
GODOWSKI	Wailing Winds

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Godowski-Strauss	Paraphrase on waltz from "Gipsy Baron"
Bortkiewicz	Nocturne
Alexis Holländer	Perpetuum mobile
Moriz Rosenthal	Two Waltz-paraphrases

The pianist himself has arranged the following pieces for left hand:

Mendelssohn	Several Songs without words
Mozart	Adagio — Fantasy on "Nozze di Figaro"
Liszt-Verdi	"Rigoletto" — Paraphrase

"PICTURES AT AN EXHIBITION"

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By Modest Petrovitch Moussorgsky

Moussorgsky, born at Karevo, district of Toropeta, in the government of Pskov, on March 28, 1835; died at St. Petersburg on March 28, 1881. Joseph Maurice Ravel, born at Ciboure, Basses-Pyrénées, on March 7, 1875; is now living at Montfort-l'Amaury and at Paris

Moussorgsky composed his suite of piano pieces in June, 1874, on the impulse of his friendship for the architect Victor Hartmann, after a posthumous exhibit of the artist's work which immediately followed his death. "It almost asks for orchestration," wrote A. Eaglefield Hull of the music, some years ago, and indeed no less than four musicians have been tempted to try a hand at the task. Toushmalov (in



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St. Petersburg, 1891) set eight of the pieces, and in recent years Sir Henry Wood in London, Leondidas Leonardi in Paris, and Maurice Ravel in Paris, have arranged the whole suite. Ravel made his setting in 1923 for Dr. Koussevitzky, at the conductor's suggestion.

PROMENADE. As preface to the first "picture," and repeated as a link in passing from each to the next, so far as the fifth, is a promenade. It is an admirable self-portrait of the composer, walking from picture to picture, pausing dreamily before one and another in fond memory of the artist. Moussorgsky said that his "own physiognomy peeps out through all the intermezzos," an absorbed and receptive face *"nel modo russico."* The theme, in a characteristically Russian 11-4 rhythm suggests, it must be said, a rather heavy tread.*

GNOMUS. There seems reason to dispute Riesemann's description: "the drawing of a dwarf who waddles with awkward steps on his short, bandy legs; the grotesque jumps of the music, and the clumsy, crawling

* One recalls the story of Bernard Shaw, reviewing an exhibition of Alpine landscapes in London, tramping through the galleries in hob-nailed boots.

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movements with which these are interspersed, are forcibly suggestive." Stassov, writing to Kerzin * in reply to the latter's inquiry explained: " the gnome is a child's plaything, fashioned, after Hartmann's design in wood, for the Christmas tree at the Artist's Club (1869). It is something in the style of the fabled Nutcracker, the nuts being inserted in the gnome's mouth. The gnome accompanies his droll movements with savage shrieks."

Il Vecchio Castello. A troubadour sings a melancholy song before an old tower of the middle ages. Moussorgsky seems to linger over this picture with a particular fascination. (Ravel utilizes the best coloristic possibilities of the saxophone).

Tuileries. Children disputing after their play. An alley in the Tuileries gardens with a swarm of nurses and children. The composer, as likewise in his children's songs, seems to have caught a plaintive intonation in the children's voices, which Ravel scores for the high wood-winds.

Bydlo. " Bydlo " is the Polish word for " cattle." A Polish wagon with enormous wheels comes lumbering along, to the tune of a " folk-

* Arkady Mikhailovitch Kerzin (1857–1914), as founder and director of the Moscow Circle of Lovers of Russian Music (1896–1912), who were principally concerned with the cause of Moussorgsky's music, received from Stassov a long letter (on January 31, 1903) about the " Pictures at an Exhibition." Stassov told how he had taken advantage of a meeting with Rimsky-Korsakov at a supper arranged in honor of the Hamburg conductor, Fiedler (at Glazounov's house), to discuss the question of the tempi of the " Pictures." " We sat down at the piano, Rimsky-Korsakov played each number over a few times, and then we recalled how our Moussorgsky had played them — remembered, tried them, and finally fixed the right tempi with the aid of the metronome." Their findings were as follows (value of a crotchet): Promenade — 104; Gnomus — 120; Il Vecchio Castello — 56 (dotted crotchet); Tuileries — 144; Bydlo — 88; Ballet — 88; The two Jews — 48; Limoges — 57; The Hut on Fowls' Legs — 120 (allegro) and 72 (andante); The Gate at Kiev — 84.

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song in the Aeolian mode, evidently sung by the driver." There is a long crescendo as it approaches — a diminuendo as it disappears in the distance. Calvocoressi finds in the melody *"une pénétrante poésie."* (Ravel, again departing from usual channels, uses a tuba solo for his purposes).

BALLET OF CHICKS IN THEIR SHELLS. "In 1870," says Stassov, "Hartmann designed the costumes for the staging of the ballet 'Trilby' at the Maryinsky Theatre, St. Petersburg. In the cast were a number of boy and girl pupils of the theatre school, arrayed as canaries.* Others were dressed up as eggs."

SAMUEL GOLDENBURG AND SCHMUYLE. Two Polish Jews, the one rich, the other poor. "The two Jews were drawn from life in 1868, and so delighted was Moussorgsky that Hartmann promptly presented him with the picture" (Stassov). Riesemann calls this number "one of the most amusing caricatures in all music — the two Jews, one rich and comfortable and correspondingly close-fisted, laconic in talk, and slow in movement, the other poor and hungry, restlessly and fussily fidgeting and chatting, but without making the slightest impression on his partner, are musically depicted with a keen eye for characteristic and comic effect. These two types of the Warsaw Ghetto stand plainly before you — you seem to hear the caftan of one of them blown out by the wind, and the flap of the other's ragged fur coat. Moussorgsky's musical power of observation scores a triumph with this unique musical joke; he proves that he can reproduce the 'intonations of human speech' not only for the voice, but also on the piano." (Ravel makes the prosperous Jew speak from the low voiced strings, in unison. His whining neighbor has the voice of a muted trumpet).

* Mixed ornithology in ballets and descriptive suites is apparently of no consequence.



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LIMOGES. The Market-place. Market women dispute furiously. "Hartmann spent a fairly long time in the French town in 1866, executing many architectural sketches and *genre* pictures" (Stassov).

CATACOMBS. In this drawing Hartmann portrayed himself, examining the interior of the Catacombs in Paris by the light of a lantern. In the original manuscript, Moussorgsky had written above the Andante in B-minor: "The creative spirit of the dead Hartmann leads me towards skulls, apostrophizes them — the skulls are illuminated gently from within."

("'The Catacombs,' with the subtitle '*Sepulchrum romanum,*' are invoked by a series of sustained chords, now *pp,* now *ff*. Then comes under the title '*Con mortuis in lingua mortua*' (*sic*) a de-rhythmed transformation of the 'Promenade' theme." — *Calvocoressi.*)

THE HUT ON FOWLS' LEGS. "The drawing showed a clock in the form of Baba-Yaga's, the fantastical witch's hut on the legs of fowls. Moussorgsky added the witch rushing on her way seated on her mortar." To every Russian this episode recalls the verses of Pushkin in his introduction to "Russlan and Ludmilla."

THE GATE OF THE BOGATIRS AT KIEV. "Hartmann's drawing represented his plan for constructing a gate at Kiev, in the old Russian massive style, with a cupola shaped like a Slavonic helmet." This design was said to be a great favorite of Moussorgsky. Stassov calls his

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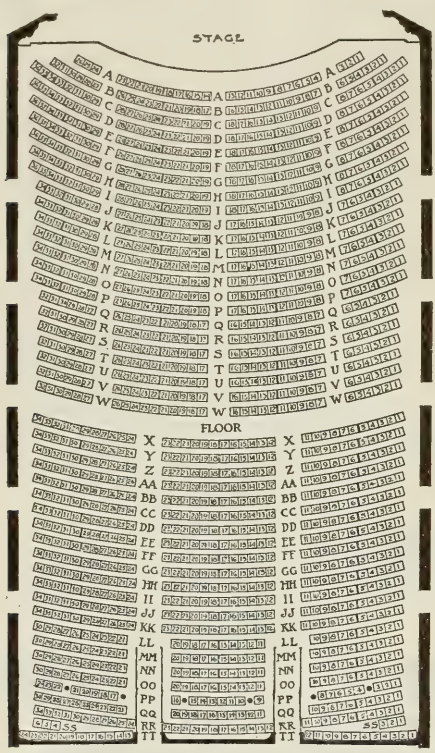
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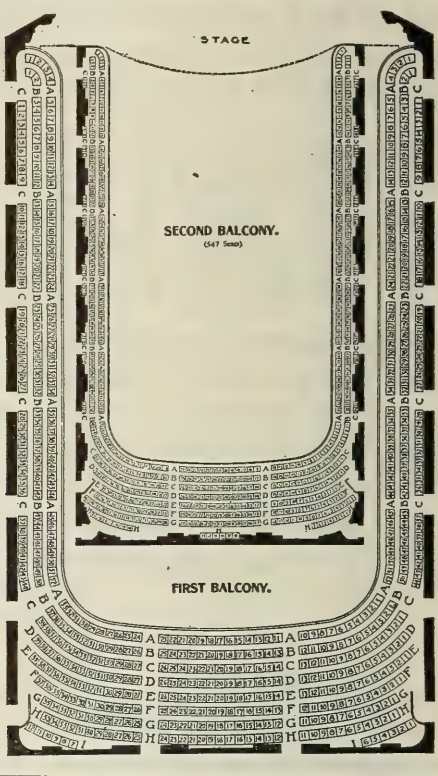
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music "a majestic picture in the manner of the 'Slavsya,' and in the style of Glinka's 'Russlan' music."

"Hartmann is bubbling over, just as *Boris* did," wrote Moussorgsky to his friend Stassov, while at work upon his "Pictures at an Exhibition." "Ideas, melodies, come to me of their own accord, like the roast pigeons in the story—I gorge and gorge and over-eat myself. I can hardly manage to put it down on paper fast enough."





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Moussorgsky, so his friends have said, was seldom moved to exuberance over his work — was more often inclined to anxious questionings in such confidences. As a matter of fact, both the subject and the moment were just right to draw forth the very best from Moussorgsky's genius. He was deeply moved by the death of his artist friend, and his muse was at its best when quick, graphic characterization was called for, liberated from such heavy responsibilities as development, extended form, detail of instrumentation.

Within the orbit of Balikirev's circle in the seventies there were, besides musicians, the painter Riepin (whose unflattering portrait of Moussorgsky is familiar), the sculptor, Antolkovsky, and the architect and painter, Victor Hartmann. Hartmann, "to whom," so Riesemann tells us, "Petersburg owes some fine buildings," was a particular friend of Moussorgsky and of Stassov, who as writer endeavored to draw the various arts and artists together. Stassov was abroad at Wiesbaden, when Hartmann died at the age of thirty-nine, and Moussorgsky poured forth his feelings in a long letter. Stassov, returning, immediately arranged an exhibition of Hartmann's watercolors and architectural sketches. Moussorgsky, somewhat after the scheme of Schumann's "Carnival," described the pictures that most appealed to him in a little suite of fragmentary piano pieces, as a sort of affectionate memorial.

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Moussorgsky's letter to Stassov is full of self-castigation, bitter rebellion against fate — a truly Russian document which might have been lifted, word for word, from "*The Brothers Karamazov.*"

"My very dear friend, what a terrible blow!" he begins. "Why should a dog, a horse, a rat live on — and creatures like Hartmann must die!" And later: "This is how the wise usually console us blockheads, in such cases: 'He is no more, but what he has done lives and will live.' True — but how many men have the luck to be remembered? That is just another way of serving up our self-complacency (with a dash of onion, to bring out the tears). Away with such wisdom! When 'he' has not lived in vain, but has *created* — one must be a rascal to revel in the thought that 'he' can create no more. No, one cannot and must not be comforted, there can be and must be no consolation — it is a rotten morality! If Nature is only coquetting with men, I shall have the honour of treating her like a coquette — that is, of trusting her as little as possible, keeping all my senses about me, when she tries to cheat me into taking the sky for a fiddlestick — or ought one rather, like a brave soldier, to charge into the thick of life, have one's fling, and go under? What does it all mean? In any case the dull old earth is no coquette, but takes every 'King of Nature' straight into her loathsome embrace, whoever he is — like an old worn-out hag, for whom anyone is good enough, since she has no choice.

"There again — what a fool I am! Why be angry when you cannot change anything? Enough, then — the rest is silence. . . ."

There needs only to be added the ironic commentary that while Hartmann's actual work, barring perhaps a building or two in Leningrad, has long since passed into oblivion, his name and a mere musical reflection of perhaps his slightest sketches have been spread across the world a half century later, without the remotest idea of such a result

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on the part of the composer. And so far as Moussorgsky himself is concerned, it is the way of posterity that this little masterpiece should have lain unnoticed for twelve years, when, five years after his death it was published by Bessel (1886). Even then, the suite was virtually never played, and it fell to the lot of four separate composers to orchestrate it, Ravel at last bringing the music to a general knowledge in this version of 1923.

"Ravel," says Dr. Vladimir Zederbaum, "scoring the Suite by Moussorgsky did not wish to modernize it much, therefore he tried, as far as possible, to keep the size of the orchestra of Rimsky-Korsakov in 'Boris Godunov,' and added some more instruments only in a few movements of the Suite. All instruments are employed in threes; there are some more percussion instruments than those used by Rimsky-Korsakov; he uses two harps, kettledrums, bass drum, snare drum, celesta, xylophone, glockenspiel, rattle, bells."

The first performance of this orchestration was at a "Koussevitzky Concert" in Paris, May 3, 1923. Dr. Koussevitzky first played the suite at these concerts, November 7, 1924. The most recent performance was January 27, 1933. J. N. B.

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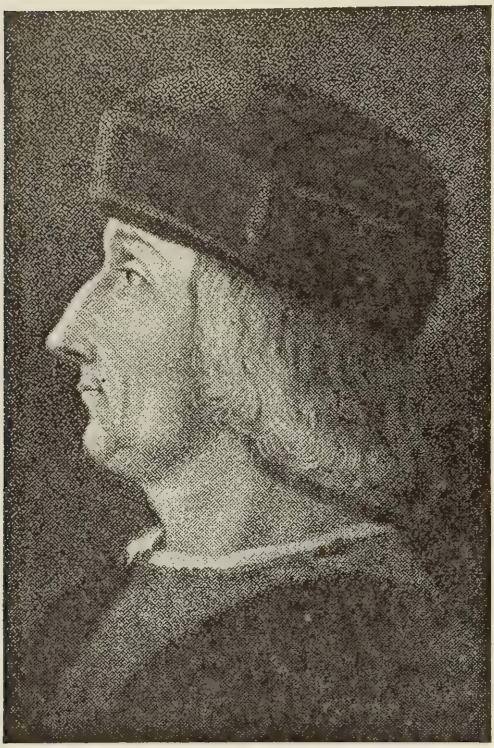
Will give a Memorial Concert
in Symphony Hall
Sunday Afternoon, November 18, 1934
at 4:00 o'clock

Programme

BEETHOVEN	.	Overture to "Leonore" *No.* 3, *Op.* 72
SCHUBERT	. .	Symphony in B minor, *No.* 8 ("Unfinished")
BRAHMS	. .	Symphony No. 4 in E minor, *Op.* 98 (Finale)
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THE entire floor and second balcony will be open to the public. The first balcony will be reserved for the members of Mr. Higginson's family and for those who prior to November 14 have been enrolled as members of the "Friends of the Boston Symphony Orchestra."

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[From *"Master Makers of the Book,"* by William Dana Orcutt]

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Sixth Programme

FRIDAY AFTERNOON, November 23, *at* 2:30 *o'clock*

SATURDAY EVENING, November 24, *at* 8:15 *o'clock*

EICHHEIM "Bali"
(*Conducted by the composer*)

SIBELIUS Concerto for Violin and Orchestra in D minor, *Op.* 47

I. ALLEGRO MODERATO
II. ADAGIO DI MOLTO
III. ALLEGRO MA NON TANTO

INTERMISSION

STRAUSS "Also Sprach Zarathustra," Tone Poem, *Op.* 30

(*Freely after Friedrich Nietzsche*)

SOLOIST
JASCHA HEIFETZ

A lecture on this programme will be given on Thursday, November 22, at 5.15 o'clock in the Lecture Hall, Boston Public Library

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Coming Events . . .

in SYMPHONY HALL

Wednesday, November 21, at 8.30

SANROMÁ

PROGRAMME

MOZART Sonata for Four Hands in F major (Jesús María Sanromá and Mercedes Pasarell Sanromá)

BACH Italian Concerto

BEETHOVEN Sonata quasi una Fantasia, op. 27 no. 1

DEBUSSY "La Cathédrale engloutie,"
"Reflets dans l'eau,"
"Feux d'artifice."

GERSHWIN Rhapsody in Blue (by request) (In Mr. Sanromá's solo version)

Sunday, November 25, at 3.30

THOMAS

Sunday, December 2, at 3.30

KREISLER

Sunday, December 9, at 3.30

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Tuesday, November 20, at 3:00

PROGRAMME

SCHUBERT Symphony No. 5 in B flat major

SCHUMANN Symphony No. 2 in C major, *Op.* 61
(*Two movements*)

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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

INCORPORATED

Dr. SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes

By PHILIP HALE AND JOHN N. BURK

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FRIDAY AFTERNOON, November 23, *at* 2:30 *o'clock*

SATURDAY EVENING, November 24, *at* 8:15 *o'clock*

EICHHEIM "Bali"
(*Conducted by the composer*)

SIBELIUS Concerto for Violin and Orchestra in D minor, *Op.* 47

I. ALLEGRO MODERATO
II. ADAGIO DI MOLTO
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STRAUSS "Also Sprach Zarathustra," Tone Poem, *Op.* 30

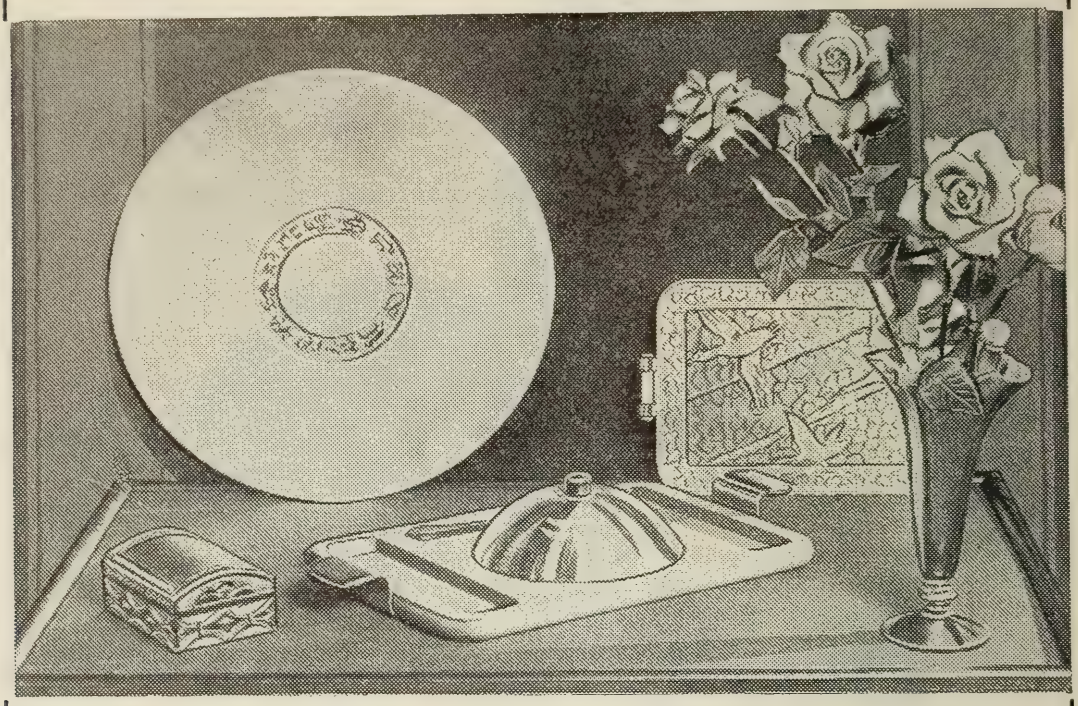
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"BALI"

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Born in Chicago, Illinois, Jan. 3, 1870; now living in Santa Barbara, California

"BALI" is the final part of a series of three pieces for large orchestra and *gamelang*. The first piece is called "Java," and is dedicated to the composer's wife. The second, "Angkor," is dedicated to Dr. Koussevitzky, and the finale, "Bali," to Dr. Leopold Stokowski. "Java" was performed at these concerts on November 15, 1929. "Bali," which Mr. Eichheim completed at his home in Santa Barbara, February, 1933, was first performed by the Philadelphia Orchestra in its own city on December 1, 1933.*

Mr. Eichheim has inscribed his manuscript — "To my friend Leopold Stokowski, with greatest admiration and a reminder of our days in Bali." There is no subtitle to the piece, and those who have not been so fortunate as to visit this idyllic island † of the East Indies ("a moun-

* It was played as an unscheduled number at a "youth" concert conducted by Stokowski in Philadelphia, April 20, 1933.

† "In Hindu mythology, Bali was a Daitya who had attained sovereignty over the three worlds, but lost it when he promised Vishnu, in his dwarf incarnation, as much land as he could measure with three strides. Vishnu met the condition, and banished Bali to the under world, where he reigned."

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tainous and volcanic island of the Sundra group, east of Java," is the specification in the Century Dictionary) must aid the suggestion of the music by the many descriptions of those who have.

"'Bali,'" writes Mr. Eichheim, "is a series of variations within variations, formed on Balinese music which I heard in a temple court at Denpassar. The Introduction exposes the principal motive and the harmonic basis of the piece. A trumpet cadenza ends the Introduction. English horn and French horn now play the two motives on which the entire piece is built. These two motives alternate with each other as principal and secondary motives, in many rhythmic and harmonic modifications. The orchestration calls for full modern orchestra with two harps and piano, to which are added Javanese percussion instruments — *bonang, gender, saron, demong;* and gongs.

"In the orchestration of this piece the eastern percussion instruments used, with customary western instruments, are from the Gamelang (Javanese orchestra); they are as follows: the bonang — 12 small metal tubs; the saron — 7 heavy bronze metal bars on a resonating box; the demong — 7 bronze bars, under each one a resonator tuned to the same note; the gender — 13 metal bars strung over bamboo resonators; a wooden xylophone (marimba); five tuned gongs."

Philip Hale, when "Java" was performed, added to Mr. Eichheim's note: "The Dutch Government, about 1887, sent a complete set of

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Gamelang instruments to the Museum of the Paris Conservatory. A full and interesting account of Javanese music, as heard at the Paris Exhibition of 1889, is in Julien Tiersot's *'Musiques Pittoresques: Promenades musicales à l'Exposition de 1889'* (Paris, 1890). The Javanese players then undoubtedly influenced Debussy.

"For a full description of Javanese instruments see Victor Mahillon's Catalogue of the Museum of Instruments at the Royal Conservatory Brussels, Vol. III (Brussels, 1900)."

Henry Eichheim's father was a prominent 'cellist in Chicago in the days of Theodore Thomas' orchestra, of which he was a member. The son studied in the Chicago Musical College under S. E. Jacobsohn, taking first prize as violinist in 1890. He went to New York and for a year was a member of Theodore Thomas' orchestra there. In 1891 he joined the first violin section of the Boston Symphony Orchestra where he remained through the season of 1911–12. He then retired from active orchestral service to devote his time to composition, concert playing, teaching and conducting. For a while he conducted an orchestra at Winchester, Mass. It was in 1915 that Mr. Eichheim made his first visit to Japan and other oriental countries. He returned to Japan in 1919, remaining more than a year and making a careful study of oriental instruments and notation. He again visited the Far East in 1922,

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and in 1927–28 he visited Java, Bali and Angkor, and made the long journey up the Yangtze-Kiang, always collecting musical material.

The following of Mr. Eichheim's works have been performed by this orchestra:

Oriental Impressions — March 24, 1922
(First performance)
A Chinese Legend — April 3, 1925
"Java" and "Burma" — November 15, 1929

The composer conducted each of the above performances. The "Chinese Legend" was originally written as a pantomime with small orchestra, and produced as "The Rivals" by the Allied Arts, Chicago, with Adolph Bolm and Ruth Page as the principal dancers (1925). There was a performance in New York by the same company under the auspices of the League of Composers, April 3, 1927. It was later scored for full orchestra and thus performed at these concerts, and later under Dr. Koussevitzky's direction in Paris.

Other works include "The Story of the Bell" (suggested by a story of Lafcadio Hearn); "Malay Mosaic," for small orchestra (produced by the International Composers Guild in New York on March 1, 1925, with members of the Philadelphia Orchestra, Dr. Stokowski conducting). Mr. Eichheim also wrote a Chinese ballet on the poem of Li Po, called "The Moon, My Shadow and I." His chamber music includes a

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sextet for strings, a string quartet, a sonata for piano and violin, a sonata for piano and violoncello, and many songs and solo pieces. The Violin Sonata was performed at the Berkshire Music Festival (September 19, 1934) by Alfredo Casella and Louis Persinger. Mr. Eichheim is at work on a 'cello concerto and a trio for flute, 'cello and harp. J. N. B.

THE ISLAND OF BALI

THE painter Maurice Sterne, who has devoted his best effort to capturing the beauties of Bali upon canvas, has also given a word picture of the now famous island:

"Many will wonder where and what is Bali, and I have been asked to say something about it. For two reasons this is very difficult. First, how is one to describe the perfume of a flower, strains of music, or the different sensations of touch? Second, for comprehension, similarity of experience is essential — imagination is of little help when called upon to realize forms, colors, and sounds unlike anything else we are familiar with — and Bali is so very unlike any other place in the West or in the East.

"Much that is comprehensible can of course be said. For instance, geographically, Bali is one of the many islands belonging to the group known as the Indian Archipelago, about eight degrees south of the equator, between Java and Lombok. It is populated by Malays, and almost two-thirds of the island is jungle and virgin forest. The race is silent, liberty-loving, and proud. When Java, at the end of the fifteenth century, was invaded by the Mohammedans, the Javanese fled to this thinly populated neighboring island with their customs and religion, leaving all worldly possessions behind them. This spirit was again shown, in recent times, when the price of cocoanuts rose, and Holland decided to annex Bali. About eight thousand of the highest caste of the population, having arrayed themselves as for a temple festival, with precious golden bowls, silk brocades, lances and spears, went to meet the conquering Dutch troops, with their guns and powder, and, at a given signal the men, women, and children drew their flame-shaped krisses and killed themselves. . . .

"But wherein, I will be asked, does Bali differ from her neighbors — from Java, Sumatra, Celebes? The Balinese alone of all the inhabitants of the archipelago have to this day retained the Hindu religion. Islam, with its art barrenness, has been imposed upon the neighboring islands. In abstract, austere Mohammedanism there is little room for art — it has sunk to mere decoration, tolerated as a prayer-rug under


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the feet of the devotee; whereas, to the impassioned Hindu, it is a means of getting closer to God. With them, art is a religion's language, understood by God. Symmetry are its words, rhythm its phrases, perfect balance its sentences. Like the immense active volcano towering above the terraced rice-fields and teeming tropical vegetation, Religion, passionate and agitated, projects from their daily tasks. The same fire or unknown force which exhales steam and molten lava from the mouth of the crater, gushes from the heart of the frenzied worshiper, leaving him prostrate and in a deathly stupor at the feet of his deity. A fiery, emotional, passionate religion, the gentler Gods of Industan have been almost forgotten. Knowing the power of destruction, Brahma the Creator and Vishnu the Preserver have sunk into a secondary place. Shiva the Destroyer is honored most. The religious rites are for the most part hysteric trances or frenzies, and the elements are symbolically expressed in their sacred dances at the temple festivals. In some of these dances, Fire, Water and Air are represented by priests and priestesses carrying incense burners, bowls of water, and fans. Rapid, upward flickering action of flames, threatening sinuous flow of water, and irresistible air, are expressed in rhythmic movement and significant gesture.

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the finest ancient art. What, for instance, could be more prosaic than buying or selling? But here, ducks, pigs, and fruit are sold with an air suggestive of sacrifice, incense, flowers, and the altar. In geometric designs they arrange their fish for sale; the fruit is piled up in perfect pyramids; like golden queens, the vendors sit enthroned among the richly colored stuffs, and not unlike goddesses they emerge from the miniature mountains of rice. The bazaars are like splendid Persian rugs spread in the intense shade of the gigantic banyan trees. Here nature has become the medium of art, and art the expression of nature. Art is hardly needed where the aesthetic sense is stimulated by life, and not, as in the West, by art alone."

CONCERTO, D MINOR, FOR VIOLIN AND ORCHESTRA, *Op.* 47

By JAN SIBELIUS

Born at Tavastehus, Finland, on December 8, 1865; now living at Järvenpää, Finland

THE violin concerto was one of the works which Sibelius held for long and careful revision before giving it to his publisher and the world of performance. Written in 1903 (according to Cecil Gray), and originally intended for Franz von Vecsey, it was first played by Karl



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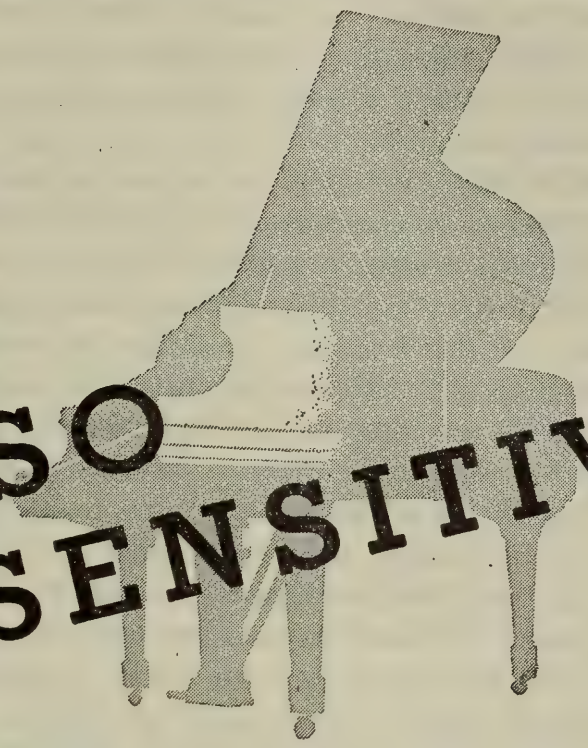
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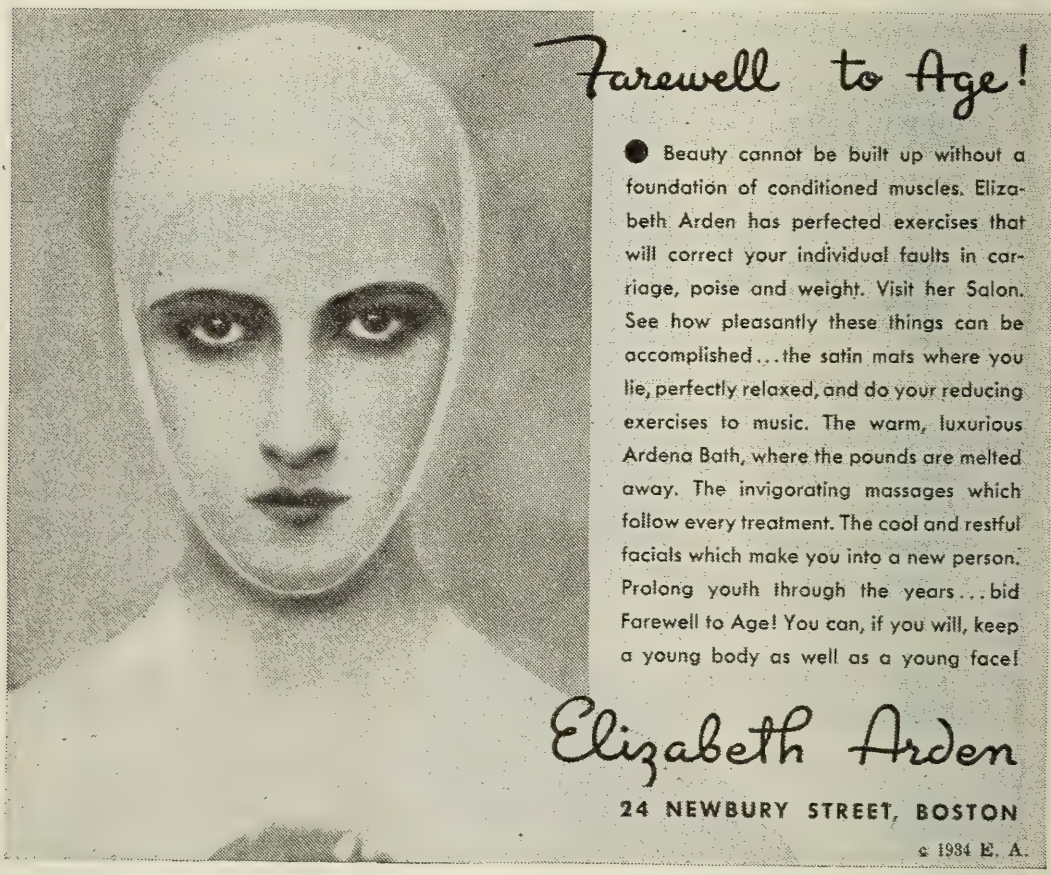
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Halir in Berlin, October 19, 1905, and printed in the same year. Maud Powell was pioneer for the work in this country, playing it first at a New York Philharmonic concert, November 30, 1906, with Theodore Thomas in Chicago, January 25, 1907, and at these concerts (under Dr. Muck) April 20, 1907. Subsequent performances have been March 9, 1912 (Maud Powell); March 1, 1929, February 28, 1930, and February 16, 1934 (Richard Burgin).

The concerto, which followed closely upon the Second Symphony, has been called by Mr. Gray an example of the "cosmopolitan Swedish traditionalism" which was a recurring trait of the early Sibelius, and which was distinct from the "romantic Finnish nationalism" which shaped his tone poems. If this Swedish "passivity" is in many ways a weakness, as compared to the "originality and sturdy independence" of the true Finn, whereof the composer gave plentiful expression elsewhere, nevertheless the assimilative Sibelius, accepting European traditions, could be a "source of strength" by giving them "a fresh lease of life and energy." "Just as the primary quality of the magnificent Town Hall at Stockholm of Ragnar Ostberg consists in its eclecticism of style, its triumphant revivification and revitalization of southern European architectural motives, so in such works as the Violin Concerto, the String Quartet, the 'In Memoriam' of Sibelius one finds a similar rejuvenation of languishing classical motives, an infusion of



fresh life and vigor into effete traditions, which is primarily attributable to his strain of northern adaptability and Swedish eclecticism.

"The form is simple and concise throughout, besides being distinctly original. The exposition in the first movement, for example, is tripartite instead of dual as usual, and the *cadenza* precedes the development section, which is at the same time a recapitulation; the slow second movement consists chiefly in the gradual unfolding, like a flower, of a long, sweet, *cantabile* melody first presented by the solo instrument and then by the orchestra; and the last movement is almost entirely made up of the alternation of two main themes. This variety, combined with simplicity and concision, of formal structure, constitutes one of the chief attractions of the work.

"It might perhaps be added that the Concerto has occasionally a perceptibly national flavour. Some of the thematic material, indeed, notably the B flat minor episode in the first movement and the second subject of the last, with the characteristic falling fourth in both, is strikingly akin in idiom to Finnish folk-songs of a certain type. Needless to say, however, there is no suggestion here of any deliberate employment of local colour; the resemblance is no doubt entirely unconscious and unintentional."

I. Allegro moderato, D minor, various rhythms. This movement is somewhat in the nature of an improvisation. The traditional two themes are to be recognized clearly, but they are treated in a rhapsodic rather than formal manner. The first chief theme, given to the solo violin at the beginning, over an accompaniment of violins, divided and muted, is of a dark and mournful character. It is treated rhapsodically until an unaccompanied passage for the solo violin leads to a climax. A short orchestral tutti brings in the announcement by the solo instrument of the more tranquil second theme. After the development of this motive, there is a long tutti passage; then the solo violin, having had an unaccompanied cadenza, states again the dark first theme. The second one reappears, but in altered rhythm. The movement ends in a brilliant climax. The time taken by the solo violin in this movement to develop the themes without orchestral aid deserves attention.

II. Adagio di molto, B-flat major, 4-4. A contemplative romanza, which includes a first section based on the melody sung by the solo violin after a short prelude, and a contrasting middle section. The latter begins, after an orchestral passage, with a motive given to the solo instrument. There is elaborate passage-work used as figuration against the melodious first theme, now for the orchestra. The solo violin has the close of this melody. There is a short conclusion section.

III. Allegro, ma non tanto, D major, 3-4. The first theme of this aggressive rondo is given to the solo violin. The development leaps to a climax. The second theme — it is of a resolute nature — is given to the orchestra with the melody in violins and violoncellos. The movement is built chiefly on these two motives. A persistent and striking rhythmic figure is coupled with equally persistent harmonic pedal-points.

The concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani and strings.

J. N. B.

JASCHA HEIFETZ

MR. JASCHA HEIFETZ was born at Vilna, Russia, on February 2, 1901. He began his musical studies at the age of three with his father, a violinist; at the age of five he entered the Royal School of Music at Vilna; when he was six he played Mendelssohn's concerto in public; the next year he was graduated. He then went to St. Petersburg where he took lessons of Leopold Auer for two years. He gave recitals there, and soon afterwards played in seven concerts with the Odessa Symphony Orchestra. In 1911 he toured for the first time outside of Russia, playing in Berlin and Vienna with orchestras led by Arthur Nikisch and Safanov, respectively. Having played in other cities of Germany and Austria, he returned to Russia, where he gave concerts. After the war broke out, Mr. Heifetz toured in Denmark, Norway, and Sweden. In the winter of 1916–17 he gave many recitals in Leningrad. In September, 1917, he arrived at New York, coming from Russia by way of Siberia, across the Pacific Ocean. He made his first appearance in New York on October 27, 1917. He played in Boston for the first time on January 6, 1918. Since then he has given other recitals.

With the Boston Symphony Orchestra in Boston he played on January 3, 1919, Beethoven's Concerto, Mr. Rabaud conductor; on March



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15, 1929, Brahms' concerto, Dr. Koussevitzky conductor. On February 27, 1931, he again played Beethoven's concerto. On January 7, 1934, he played Elgar's concerto at a Pension Fund Concert.

In 1925, Mr. Heifetz gave a concert hall to Jerusalem, Palestine. In 1926 he was made a Chevalier of the Legion of Honor.

ENTR'ACTE

AGAIN THE STRAUSSIAN SUPERMAN

By LAWRENCE GILMAN

From the "New York Herald-Tribune"

A NINE DAYS' WONDER OF THE 'NINETIES

IT was more than a generation ago that the unforgettable Huneker, reviewing the first New York performance of "Zarathustra" (in December, 1897, at a Boston Symphony concert under Emil Paur) declared that when the music reached the section called "The Song of the Night Wanderer," he "renounced Bach, Beethoven, and Brahms, and became maddeningly intoxicated—not with joy, but with doubt, despair and defiance." "Never," he remarked, "shall I forget that screaming trumpet [*sic*] as it cut jaggedly across the baleful gloom! Sinister

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beyond compare was the atmosphere, and I could have cried aloud with Dante, 'Lo! this is Dis!'" Mr. Huneker recommended that "Also Sprach Zarathustra" be played once every season, and the audience he limited to poets, musicians, and madmen. "The latter, being Overmen, would grasp its sad truths."

At that time, "Zarathustra" was a nine-days' wonder. Mr. Huneker was not the only critic who was moved to ransack Heaven and Hell for suitable images of praise or blame — though most of the appraisers stuck to Hell (or Bedlam) for their similes.

We have long since learned to view the once amazing score a good deal more calmly. Thirty-five years take serious toll of the modernity, the startlingness, of any music. Strauss's cathedral in tones, "dangerously sublime," with its fantastic arches, half Gothic, half infernal, its "hideous flying abutments, gorgeous façades, heaven-splitting spires," does not awe us as it did in 1897. Its arches are less fantastic, and not even half infernal. Its flying abutments are no longer hideous. The rim of eternity does not seem quite so accessible from its soaring spires as it evidently did in the impressible and innocent '90s.

Has the once mighty pile, then, sunk to the dimensions and the banal obviousness of a parish church? One would think so, if one could overhear the cheery contempt which it is now modish to pour upon its builder, the tonal architect of "Zarathustra," whom certain of the more light-hearted critical morticians of our day would inter in the same

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forgotten crypt with Raff and Spohr and Marschner and other disintegrated worthies who have had their day of intermittent glory.

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But the real truth is, that "Zarathustra" has not yet been evaluated. It will bear much further study and long consideration. So let us not be in too great a hurry to bury the architect and wreck his once imposing pile. The work has its durable, surviving beauties, its splendors of contour and decoration. Like most of Strauss's music — indeed, like most of the once "modern" and horrendous music of its time — it has lost a good deal of what its warmest admirers of older days were wont to call its "ugliness"; and not a little of its beauty has deliquesced into prettiness. . . .

In this singular work, greatness and triviality stand cheek by jowl, with Strauss seemingly unaware of their propinquity. We find him passing, quite at ease, and with no apparent twinge of conscience, from the elemental grandeur of the C major introduction, with its thunderous titanic music of the dawn — music which might fitly serve to tell a catastrophically darkened world what men once meant by Daybreak — to the A flat banality of the passage for organ and divided strings.

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Did he esteem at its true worth, one wonders, the cosmic roar of those tremendous chords for the full orchestra that announce the lord of day? He is capable, too, of writing such poignant music as those final passages of the "Grablied," with their passionate brooding upon that "silent isle," that bourn of all dead and distant loveliness, which troubled the heart of Zarathustra — music which still seems to us among the greatest that Strauss has given us; yet before he has got to the end of his huge fantasia, he is lost to us in the screeching commonness of the "Tanzlied."

The work remains for us today an astonishing composition — a flawed and dubious masterpiece, but a masterpiece nevertheless; music, for all its empty pomposities, trivialities, and vulgarities, such as no composer yet born of woman could possibly have written save Richard Strauss: music which storms the imagination and repeatedly takes it captive. There are wonderful things in the score — pages that give us the sense of mysterious immensities; moments that really open a door for us into the world beyond the heavens; things that awe and haunt. Who that has heard it can easily forget, for example, the plangent "Song of the Night Wanderer," with its twelve enigmatic bell strokes and its blend of ecstasy and terrible despair?

A PARABLE IN TONE

It is misleading to regard this score, after the manner of the earlier commentators, as an attempt to "set philosophy to music." To view it thus is to close one's ears to much of its expressiveness. The music is really a tonal account of certain typical adventures of the human soul in its encounter with existence. Most of its subject matter is of the simplest, most elemental, most time-seasoned character. Nature worship, religious rapture, longings, joys and passions, melancholy introspection, disillusion and despair, songs and dances — this is not "philosophy": it is much more like an emotional synopsis of the life of man. And these things are the staple food of music.

One might excusably look upon Strauss's "Zarathustra" as a microcosmic parable in tone, an impassioned symbolization of mankind's struggle with itself and its environment — the human animal striving and desiring, loving, worshiping, cursing; challenging sometimes and

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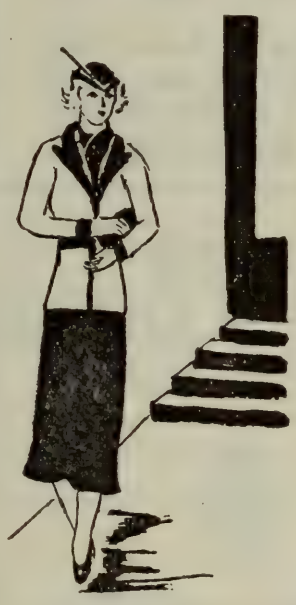
interrogating always; releasing itself in the clear ecstasy of existence, and, with Zarathustra himself, "leaping and dancing in emerald-gold delight, laughing under rosebushes and hedges of lilies, all heaviness become lightness, every spirit become a bird." Though, finally, despite the work's high valor and its bravery of challenge, Strauss, like Nietzsche, leaves us wondering what, after all, we are to conclude about the matter? — since it is clear at the end that Zarathustra, in spite of his pride and his liberation and his exhilarated wisdom, is, as Sir William Temple said of human life, "at the greatest and the best, but like a froward child, that must be played with and humored a little to keep it quiet, till it falls asleep, and then the care is over."

TONE POEM, "THUS SPAKE ZARATHUSTRA" (FREELY AFTER FRIEDRICH NIETZSCHE), *Op.* 30

By RICHARD STRAUSS

Born at Munich, June 11, 1864; now living at Vienna

THE full title of this composition is "*Also sprach Zarathustra, Tondichtung (frei nach Friedrich Nietzsche) für grosses Orchester.*" Composition was begun at Munich, February 4, 1896, and completed there August 24, 1896. The first performance was at Frankfort-on-the-



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Main, November 27, of the same year. The composer conducted, and also at Cologne, December 1.*

Friedrich Nietzsche conceived the plan to his "Thus spake Zarathustra: A Book for All and None" in August, 1881, as he was walking through the woods near the Silvaplana Lake in the Engadine, and saw a huge, tower-like crag. He completed the first part in February, 1883, at Rapallo, near Genoa; he wrote the second part in Sils Maria in June and July, the third part in the following winter at Nice, and the fourth part, not then intended to be the last, but to serve as an interlude, from November, 1884, till February, 1885, at Mentone. Nietzsche never published this fourth part; it was printed for private circulation, and not publicly issued till after he became insane. The whole of "Zarathustra" was published in 1892. A translation into English by Alexander Tille, Ph.D., lecturer at the University of Glasgow, was

* The Philharmonic Orchestra of Berlin, led by Arthur Nikisch, produced it in Berlin, November 30. The first performance in England was at the Crystal Palace, March 6, 1897. Theodore Thomas's Orchestra gave two performances in Chicago early in 1897. The first performance in Boston was at a Boston Symphony Orchestra concert, led by Emil Paur, October 30, 1897. The most recent performance at these concerts was March 10, 1933.

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published in 1896, and the quotations in this article are from Dr. Tille's translation. A revised translation by T. Common, with introduction and commentary by A. M. Ludovici, was published by T. N. Foulis (Edinburgh and London, 1909).

Nietzsche's Zarathustra is by no means the historical or legendary Zoroaster, mage, leader, warrior, king. The Zarathustra of Nietzsche is Nietzsche himself, with his views on life and death. Strauss's opera "Guntram" (1894) showed the composer's interest in the book. Before the tone-poem was performed, this programme was published: "First movement: Sunrise. Man feels the power of God. Andante religioso. But man still longs. He plunges into passion (second movement) and finds no peace. He turns towards science, and tries in vain to solve life's problem in a fugue (third movement). Then agreeable dance tunes sound and he becomes an individual, and his soul soars upward while the world sinks far beneath him." But Strauss gave this explanation to Otto Florsheim: "I did not intend to write philosophical music or to portray in music Nietzsche's great work. I meant to convey by means of music an idea of the development of the human race from its origin, through the various phases of its development, religious and scientific, up to Nietzsche's idea of the Superman. The whole symphonic poem is intended as my homage to Nietzsche's genius, which found its greatest exemplification in his book, 'Thus spake Zarathustra.'"

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"Thus spake Zarathustra" is scored for piccolo, three flutes (one interchangeable with a second piccolo), three oboes, English horn, two clarinets in B-flat, clarinet in E-flat, bass clarinet, three bassoons, double-bassoon, six horns, four trumpets, three trombones, two bass tubas, kettledrums, bass drum, cymbals, triangle, Glockenspiel, a low bell in E, two harps, organ, sixteen first violins, sixteen second violins, twelve violas, twelve violoncellos, eight double-basses.

On a fly-leaf of a score is printed the following excerpts from Nietzsche's book, the first section of "Zarathustra's Introductory Speech": —

"Having attained the age of thirty, Zarathustra left his home and the lake of his home and went into the mountains. There he rejoiced in his spirit and his loneliness, and for ten years did not grow weary of it. But at last his heart turned — one morning he got up with the dawn, stepped into the presence of the Sun and thus spake unto him: 'Thou great star! What would be thy happiness, were it not for those whom thou shinest? For ten years thou hast come up here to my cave. Thou wouldst have got sick of thy light and thy journey but for me, mine eagle and my serpent. But we waited for thee every morning and receiving from thee thine abundance, blessed thee for it. Lo! I am weary of my wisdom, like the bee that hath collected too much honey; I need hands reaching out for it. I would fain grant and distribute until the wise among men could once more enjoy their folly, and the poor once more their riches. For that end I must descend to the depth; as thou dost at even, when sinking behind the sea, thou givest light to the lower regions, thou resplendent star! I must, like thee, go down,* as men say — men to whom I would descend. Then bless me, thou impassive eye, that canst look without envy even upon over-much happiness. Bless the cup which is about to overflow, so that the water golden-flowing out of it may carry everywhere the reflection of thy rapture. Lo! this cup is about to empty itself again, and Zarathustra will once more become a man.' — Thus Zarathustra's going down began."

This prefatory note in Strauss's tone-poem is not a "programme" of the composition itself. It is merely an introduction. The sub-captions of the composer in the score indicate that the music after the short musical introduction begins where the quotation ends.

Zarathustra stepped down from the mountains. After strange talk with an old hermit he arrived at a town where many were gathered in the market-place, for a rope dancer had promised a performance.

And Zarathustra thus spake unto "the folk: *I teach you beyond man.*† Man is a something that shall be surpassed.

. . . "'What with man is the ape? A joke or a sore shame. Man shall be the same for beyond-man, a joke or a sore shame. Ye have made your way from worm to man and much within you is still worm. Once ye were apes, even now man is ape in a higher degree than any ape. He who is the wisest among you is but a discord and hybrid of plant and ghost. . . . Beyond-man is the significance of earth. . . . I conjure you, my brethren, *remain faithful to earth* and do not believe those who speak unto you of superterrestrial hopes! . . . Once soul looked contemptuously upon body; that contempt then being the highest ideal, soul wished the body meagre,

* Mr. Apthorp to his translation, "Like thee I must 'go down,' as men call it," added a note: "The German word is 'untergehen'; literally to go below." It means both "to perish" and "to set" (as the sun sets). — P. H.

† "Overman," or, as George Bernard Shaw prefers, "Superman." Muret and Sanders define the word "Uebermensch": "Demigod, superhuman being, man without a model and without a shadow; godlike man." — P. H.

hideous, starved. Thus soul thought it could escape body and earth. Oh! that soul was itself meagre, hideous, starved; cruelty was the lust of that soul! But ye also, my brethren, speak; what telleth your body of your soul? Is your soul not poverty and dirt and a miserable ease? Verily a muddy sea is man. One must be a sea to be able to receive a muddy stream without becoming unclean. Behold I teach you beyond-man; he is that sea, in him your great contempt can sink. . . . Man is a rope connecting animal and beyond-man — a rope over a precipice. Dangerous over, dangerous on-the-way, dangerous looking backward, dangerous shivering and making a stand. What is great in man is that he is a bridge not a goal; what can be loved in man is that he is a *transition* and a *downfall*. . . . It is time for man to mark out his goal. It is time for man to plant the germ of his highest hope. His soul is still rich enough for that purpose. But one day that soil will be impoverished and tame, no high tree being any longer able to grow from it.' "

" The scene of ' Thus spake Zarathustra,' " says Dr. Tille, " is laid, as it were, outside of time and space, and certainly outside of countries and nations, outside of this age, and outside of the main condition of all that lives — the struggle for existence. . . . There appear cities and mobs, kings and scholars, poets and cripples, but outside of their realm there is a province which is Zarathustra's own, where he lives in his cave amid the rocks, and whence he thrice goes to men to teach them his wisdom. This Nowhere and Nowhen, over which Nietzsche's imagination is supreme, is a province of boundless individualism, in which a man of mark has free play, unfettered by the tastes and in-

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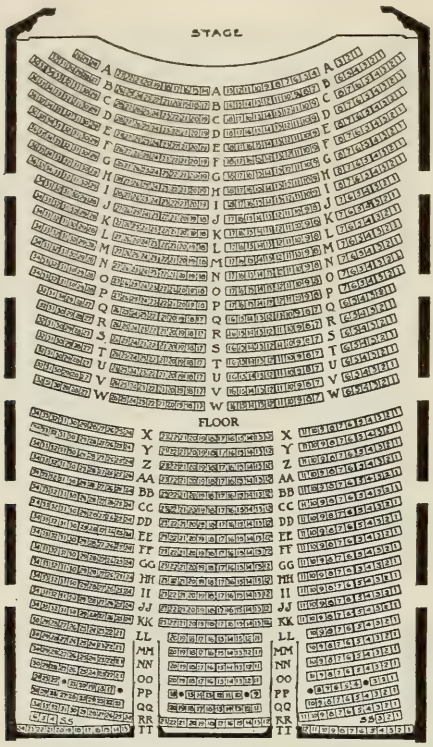
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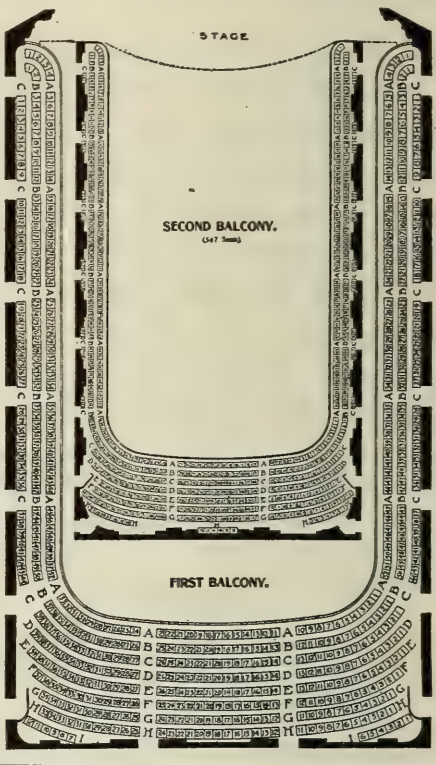
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clinations of the multitude. . . . 'Thus spake Zarathustra' is a kind of summary of the intellectual life of the nineteenth century, and it is on this fact that its principal significance rests. It unites in itself a number of mental movements which, in literature as well as in various sciences, have made themselves felt separately during the last hundred years, without going far beyond them. By bringing them into contact, although not always into uncontradictory relation, Nietzsche transfers them from mere existence in philosophy, or scientific literature in general, into the sphere or the creed of *Weltanschauung* of the educated







classes, and thus his book becomes capable of influencing the views and strivings of a whole age."

Zarathustra teaches men the deification of Life. He offers not Joy of life, for to him there is no such thing, but fulness of life, in the joy of the senses, "in the triumphant exuberance of vitality, in the pure, lofty naturalness of the antique, in short, in the fusion of God, world, and ego."

~

There is a simple but impressive introduction, in which there is a solemn trumpet motive, which leads to a great climax for full orchestra and organ on the chord of C major. There is this heading, "Von den Hinterweltlern" (Of the Dwellers in the Rear World). These are they who sought the solution in religion. Zarathustra, too, had once dwelt in this rear-world. (Horns intone a solemn Gregorian "Credo.")

"Then the world seemed to me the work of a suffering and tortured God. A dream then the world appeared to me, and a God's fiction; colored smoke before the eyes of a godlike discontented one. . . . Alas! brethren, that God whom I created was man's work and man's madness, like all Gods. Man he was, and but a poor piece of man and the I. From mine own ashes and flame it came unto me, that ghost, aye verily! It did not come unto me from beyond! What happened brethren? I overcame myself, the sufferer, and carrying mine own ashes unto the mountains invented for myself a brighter flame. And lo! the ghost *departed* from me."

The next heading is "Von der grossen Sehnsucht" (Of the Great Yearning). This stands over an ascending passage in B minor in violoncellos and bassoons, answered by woodwind instruments in chromatic thirds. The reference is to the following passage: —

. . . "O my soul, I understand the smile of thy melancholy. Thine over-great riches themselves now stretch out longing hands! . . . And, verily, O my soul! who could see thy smile and not melt into tears? Angels themselves melt into tears, because of the over-kindness of thy smile. Thy kindness and over-kindness wanteth not to complain and cry! And yet, O my soul, thy smile longeth for tears, and thy trembling mouth longeth to sob. . . . Thou liketh better to smile than to pour out thy sorrow. . . . But if thou wilt not cry, nor give forth in tears thy purple melancholy, thou wilt have *to sing*, O my soul! Behold, I myself smile who foretell such

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things unto thee. . . . O my soul, now I have given thee all, and even my last, and all my hands have been emptied by giving unto thee! *My bidding thee sing,* lo, that was the last thing I had! "

The next section begins with a pathetic cantilena in C minor (second violins, oboes, horn), and the heading is: "VON DEN FREUDEN UND LEIDENSCHAFTEN" (Of Joys and Passions).

"Once having passions thou calledst them evil. Now, however, thou hast nothing but thy virtues: they grew out of thy passions. Thou laidest thy highest goal upon these passions: then they became thy virtues and delights. . . . My brother, if thou hast good luck, thou hast one virtue and no more; thus thou walkest more easily over the bridge. It is a distinction to have many virtues, but a hard lot; and many having gone to the desert killed themselves, because they were tired of being the battle and battlefields of virtues."

"GRABLIED" (Grave Song). The oboe has a tender cantilena over the Yearning motive in violoncellos and bassoons.

"'Yonder is the island of graves, the silent. Yonder also are graves of my youth. Thither will I carry an evergreen wreath of life.' Resolving this in my heart I went over the sea. Oh, ye, ye visions and apparitions of my youth! Oh, all ye glances of love, ye divine moments! How could ye die so quickly for me! This day I think of you as my dead ones. From your direction, my dearest dead ones, a sweet odour cometh unto me, an odour setting free heart and tears. . . . Still I am the richest, and he who is to be envied most — I, the loneliest! For I *have had* you, and ye have me still." . . .

"VON DER WISSENSCHAFT" (Of Science). The fugued passage begins with violoncellos and double-basses (divided). The subject of this fugato contains all the diatonic and chromatic degrees of the scale, and the real responses to this subject come in successively a fifth higher.

"Thus sang the wizard. And all who were there assembled, fell unawares like birds into the net of his cunning. . . . Only the conscientious one of the spirit had not been caught. He quickly took the harp from the wizard, crying: 'Air! Let good air come in! Let Zarathustra come in! Thou makest this cave sultry and poisonous,

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thou bad old wizard! Thou seducest, thou false one, thou refined one unto unknown desires and wilderness. . . . Alas, for all free spirits who are not on their guard against *such* wizards! Gone is their freedom. Thou teachest and thereby allurest back into prisons! We seem to be very different. And, verily, we spake and thought enough together . . . to enable me to know we *are different*. We *seek* different things . . . ye and I. For I seek more *security*. . . . But, when I see the eyes ye make, methinketh almost ye seek *more insecurity*.'" . . .

Much farther on a passage in the strings, beginning in the violoncellos and violas, arises from B minor. "DER GENESENDE" (The Convalescent):

"Zarathustra jumped up from his couch like a madman. He cried with a terrible voice, and behaved as if some one else was lying on the couch and would not get up from it. And so sounded Zarathustra's voice that his animals ran unto him in terror, and that from all caves and hiding places which were nigh unto Zarathustra's cave all animals hurried away . . . he fell down like one dead, and remained like one dead. At last, after seven days, Zarathustra rose on his couch, took a rose apple in his hand, smelt it, and found its odour sweet. Then his animals thought the time had come for speaking unto him. . . . 'Speak not further, thou convalescent one! . . . but go out where the world waiteth for thee like a garden. Go out unto the roses and bees and flocks of doves! But especially unto the singing birds, that thou mayest learn *singing* from them. For singing is good for the convalescent; the healthy one may speak. And when the healthy one wanteth songs also, he wanteth other songs than the convalescent one. . . . For thy new songs, new lyres are requisite. Sing and foam over, O Zarathustra, heal thy soul with new songs, that thou mayest carry thy great fate that hath not yet been any man's fate!' . . . Zarathustra . . . lay still with his eyes closed, like one asleep, although he did not sleep. For he was communing with his soul."

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TANZLIED. The dance song begins with laughter in the woodwind.

"One night Zarathustra went through the forest with his disciples, and when seeking for a well, behold! he came unto a green meadow which was surrounded by trees and bushes. There girls danced together. As soon as the girls knew Zarathustra, they ceased to dance; but Zarathustra approached them with a friendly gesture and spake these words: 'Cease not to dance, ye sweet girls! . . . I am the advocate of God in the presence of the devil. But he is the spirit of gravity. How could I, ye light ones, be an enemy unto divine dances? or unto the feet of girls with beautiful ankles? . . . He who is not afraid of my darkness findeth banks full of roses under my cypresses. . . . And I think he will also find the tiny God whom girls like the best. Beside the well he lieth, still with his eyes shut. Verily, in broad daylight he fell asleep, the sluggard! Did he perhaps try to catch too many butterflies? Be not angry with me, ye beautiful dancers, if I chastise a little the tiny God! True, he will probably cry and weep; but even when weeping he causeth laughter! And with tears in his eyes shall he ask you for a dance; and I myself shall sing a song unto his dance.'"

"NACHTLIED" ("Night Song").

"Night it is: now talk louder all springing wells.
And my soul also is a springing well.

Night it is: now only awake all songs of the loving.
And my soul also is a song of one loving.

Something never stilled, never to be stilled, is within me
Which longs to sing aloud;

A longing for love is within me,
Which itself speaks the language of love.

Night it is."

"NACHTWANDERLIED" ("The Song of the Night Wanderer," though Nietzsche in later editions changed the title to "The Drunken Song"). The song comes after a fortissimo stroke of the bell, and the bell, sounding twelve times, dies away softly.

"Sing now yourselves the song whose name is
'Once more,' whose sense is 'For all Eternity!'
Sing, ye higher men, Zarathustra's roundelay!

ONE!
O man, take heed!
TWO!
What saith the deep midnight?
THREE!
'I have slept, I have slept! —
FOUR!
From deep dream I woke to light.
FIVE!
The world is deep.
SIX!
And deeper than the day thought for.
SEVEN!
Deep is its woe, —
EIGHT!
And deeper still than woe-delight.'
NINE!
Saith woe: 'Vanish!'
TEN!
Yet all joy wants eternity.
ELEVEN!
Wants deep, deep eternity!"
TWELVE!

The mystical conclusion has excited much discussion. The ending is in two keys — in B major in the high woodwind and violins, in C major in the basses, pizzicati. "The theme of the Ideal sways aloft in the higher regions in B major; the trombones insist on the unresolved chord of C, E, F-sharp; and in the double-basses is repeated, C, G, C, the World Riddle." This riddle is unsolved by Nietzsche, by Strauss, and even by Strauss's commentators.

The reader who wishes a minute analysis of this work should consult "Also sprach Zarathustra," by Hans Merian, fifty-five pages (Leipsic, 1900); or the analyses by Arthur Kahn (No. 129 of "Der Musikführer" series, Leipsic); or Dr. Reimann's analysis, published in Philharmonic Concert (Berlin) programme books.

A symphony in C major by Louis F. Delune, of Brussels, was produced at one of Busoni's orchestral concerts in Berlin in January, 1906. Each one of the four movements bore a motto from Nietzsche's "Thus spake Zarathustra." Oskar Fried's "Das trunkne Lied" (from Nietzsche's "Also sprach Zarathustra") for solo voices, chorus, and orchestra, was produced by the Wagner Society of Berlin, at its concert in Berlin, April 15, 1904. The text of the "Mass of Life" by Frederick Delius is taken from Nietzsche's "Thus spake Zarathustra." A song by Arnold Mendelssohn, "Aus den Nachtliede Zarathustras," was sung in Boston by Dr. Ludwig Wuellner, January 30, 1909. There are other compositions.

Zoroaster has appeared as an operatic hero. Rameau's "Zo-

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roastre," a lyric tragedy in five acts and a prologue, libretto by Cahusac, was produced at the Opéra, Paris, December 5, 1749. Zoroaster, a beneficent prince and a magician only for good, is opposed to Abramane, an evil ruler and worker in black magic. They are rivals in power, glory, and love. Rameau put into this opera much music that he had composed for Voltaire's "Samson," which the Opéra had refused.* It is said that a prologue had been written, and that Rameau replaced it by the overture, which "serves as a prologue." The first part of this overture is "a strong and pathetic picture of the barbaric power of Abramane and of the groanings of the people whom he oppresses: a sweet calm follows; hope is born again. The second part is a lively and gay image of the beneficent power of Zoroastre and of the misfortune of the folks whom he has delivered from oppression." The libretto assures us that all these things are in the overture. The chief singers were Jelyotte (Zoroastre), de Chassé (Abramane), Marie Fel (Amélite). The famous Camargo danced in the ballet.

Cahusac's text was translated into German by Jacques Casanova de Seingalt, and, with music by a Saxon chamber-musician, Johann August Adam, was produced at Dresden, February 7, 1752.†

The Italian one-act comic opera "Le pazzie di Stallidaura e Zoroastro," by Cimarosa, has nothing to do with the old philosopher and mage.

"Le Mage," opera in five acts, libretto by Jean Richepin and music by Massenet, was produced at the Opéra, Paris, March 16, 1891. Zarastra, the warrior, loves his captive, the Queen Anahita, and is beloved by Varehda, the daughter of the high priest. By the machinations of the priest, Zarastra is forced to marry Varehda; but he leaves the scene of his triumphs to devote himself to worship of the god Mazda, and he appears in one of the acts as a preacher on the holy mountain. True love triumphs at the end: he and Anahita are united. Vergnet was the Zarastra; Delmas, the High Priest; Mme. Fiérens, Varehda; and Mme. Lureau-Escalaïs, Anahita.

One of the most entertaining articles on Zoroaster is "Zoroastre" in the Dictionary of Pierre Bayle. Here may be found many of the old legends: how Zoroaster laughed on the day he was born; how he passed twenty years in the deserts and ate only of a cheese that never grew old and never failed him; how love of wisdom and justice compelled him to choose a mountain for his dwelling-place; how he was Nimrod, Japhet, Ezekiel, Balaam, Moses, etc. P. H.

* See Voltaire's amusing account (article "Samson") in "Questions sur L'Encyclopédie"; also "Voltaire Musicien," by Edmond Vander Straeten, pp. 76–79 (Paris, 1878).

† See "Mémoires de Jacques Casanova" (Rozez ed.), vol. ii. p. 245; also "Jacques Casanova Vénitien" by Charles Samaran (Paris, 1914), pp. 71–76. In the preface to the Italian libretto published in Dresden, Casanova excused himself from presenting to the public a tragedy contrary to all the dogmas of Christianity, saying that his chief aim was to produce a gorgeous spectacular ballet. See also "Zur Geschichte der Musik und des Theaters am Höfe der Kurfüsten von Sachsen," by Moritz Fürstenau, vol. ii. pp. 268–270 (Dresden, 1862).

Seventh Programme

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INCORPORATED

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with historical and descriptive notes

By PHILIP HALE AND JOHN N. BURK

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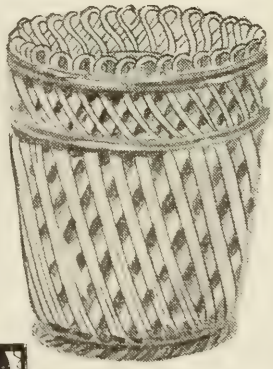
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by HECTOR BERLIOZ

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II · Faust's Study (in North Germany); Auerbach's Cellar (in Leipzig); On the Banks of the Elbe
III · Marguerite's Chamber
IV · Marguerite's Chamber; Forests and Caves; The Ride to Hell; Pandemonium
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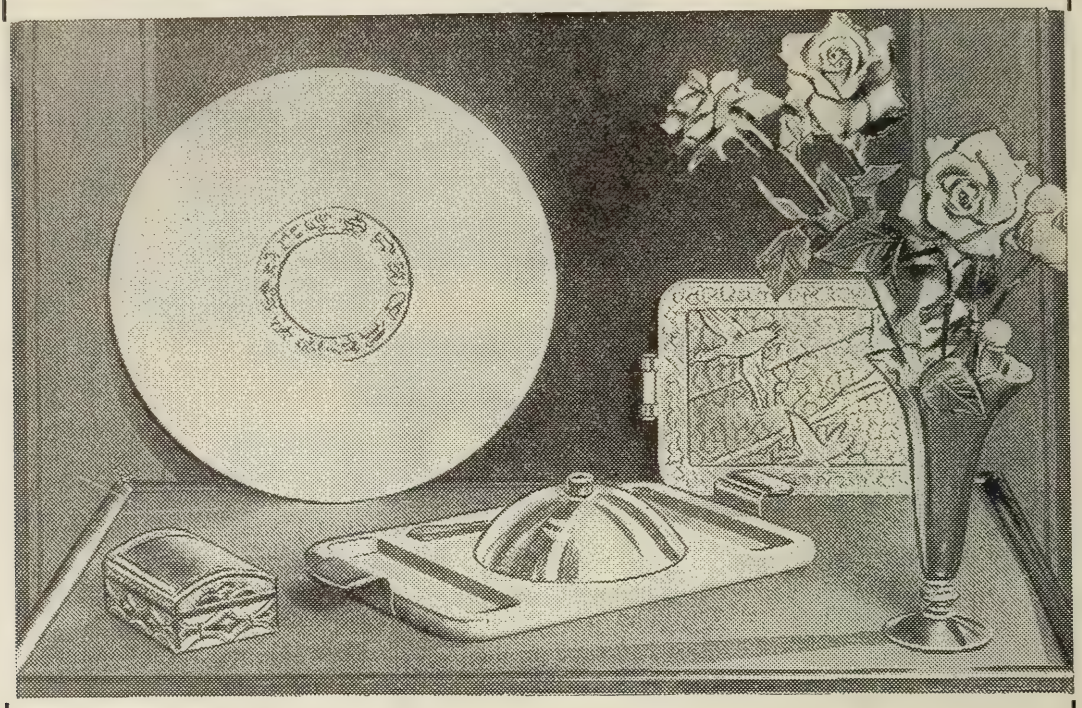
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"THE DAMNATION OF FAUST"

DRAMATIC LEGEND, *Op.* 24

By HECTOR BERLIOZ

Born at la Côte Saint-André, December 11, 1803; died at Paris, March 9, 1869

WHEN Berlioz at twenty-four wrote his "Eight Scenes from Faust," he was newly enamoured of Goethe's poem, did not depart from the text of Gérard de Nerval's French translation. They were simply settings of three songs, and other episodes which took musical shape in the imagination of the "*jeune romantique.*" When seventeen years later he decided to recast "Faust" into a continuous narrative, he must have faced the alternative of following Goethe's colossus, which would have been next to impossible, or of writing his own, according to his own proclivities. After all, there were many Fausts to choose from, and a Faust damned and ridden to Hell on the devil's mare must have appealed a good deal more strongly to his sense of dramatic climax. "The title of my work sufficiently indicates," wrote Berlioz himself, "that it is not based upon the principal idea of Goethe's 'Faust,' for in the illustrious poem, Faust is saved." Berlioz accordingly kept the earlier

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mood pictures with their texts, which were quite to his purpose, and wrote his own text for the dramatic narrative which was to connect them, and carry the tale to its sulphurous, and finally beatific conclusion. The church or prison scenes, the character of Valentine, the composer did not need, for he had material enough. Nor did he have place for the profound philosophical undercurrents, the human commentary, the restless intellectualism which makes Goethe's "Faust," particularly the Second Part, a universal document.

Ernest Newman, devoting a chapter to "'Faust' in Music," in his "Musical Studies," writes interestingly of Berlioz's conception. After praising Liszt's Mephistopheles in the "Faust Symphony," * he continues:

"The Mephistopheles of Berlioz's 'Faust' is interesting in another way. Berlioz, of course, played fast and loose in the most serene way with the drama as a whole, accepting, rejecting, or altering it just as it suited his musical scheme. He blandly avows, for example, that he takes Faust, in one scene, into Hungary, simply because he wants to insert in the score his arrangement of a celebrated Hungarian march! Moral criticism would be wasted on one so naked and unashamed as

* Berlioz dedicated his "Damnation of Faust" to Liszt, whose "Faust Symphony" was composed some years later (1853–1854). Lina Ramann relates in her biography of Liszt how the master told her that the idea for his symphony came to him in the forties, when he heard Berlioz's score in Paris.

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this — though perhaps after all it is only pedantry that would regard most of Berlioz's alterations of Goethe's drama as very serious perversions of the main Faust legend. So long as the central problems of the character are seen and stated, it matters very little through what incidents the composer chooses to bring them home to us. And Berlioz really has a very strong grip upon the inner meaning of the legend.

"It looks as if his early interest in the work were more pictorial than philosophical, for the two songs of Margaret alone suggest the deeper emotional currents of the drama. Mephistopheles, however, seems to have captivated his young Romantic imagination from the first, and, in the ironic serenade to Margaret, the character as he conceived it is already fully sketched. Berlioz's devil is, perhaps, the only operatic Mephistopheles that carries anything like conviction; he never, even for a moment, suggests the inanely grotesque figure of the pantomime. Of malicious, saturnine deviltry there is plenty in him; no one, except Liszt, could compete with Berlioz on this ground. But there is more than this in the character. In such scenes as that on the banks of the Elbe, where he lulls Faust to sleep, there is a real suggestion of power, of dominion over ordinary things, that takes Mephistopheles out of the category of the merely theatrical and puts him in that of the philosophical.

"Nor, in sheer character-drawing, can any other operatic Faust and

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Margaret compare with the figures of Berlioz; and when we consider the piecemeal manner in which the work was built up, it is astonishing how just, how sure, how incisive this portraiture is. It may not be precisely Goethe; but it is a magnificent translation of Goethe into French. Faust, of course, is the Romantic Faust, with his passionate intimacy with nature. We miss in Berlioz what we get in Schumann, for example — the close following of Goethe's philosophical plan. Berlioz is not greatly interested in Faust's schemes for the regeneration of mankind; his own culture had not brought him into contact with Louis Blanc and Proudhon and Saint-Simon. But of its kind it is all amazingly fine. No other Margaret, except Liszt's and perhaps Schumann's, can compare with Berlioz's for pure pathos — the sensuous simplicity of soul that wrings the heart with compassion. Altogether, though the opera of Berlioz deals only with the more primordial passions of the drama, and ends in a manner rather too suggestive of a Christmas card conceived in a nightmare, it is more subtle, more profound, than almost any other work of the same order." J. N. B.

BERLIOZ AND THE FAUST LEGEND

"We'll read 'Hamlet' and 'Faust' together," wrote Berlioz to his friend Humbert Ferrand, in 1827 — "Shakespeare and Goethe, the mute confidants of my life." The young man was veritably pos-

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sessed by both poets at this time — and he was true to his words — he never forgot them. The figures of Hamlet, Ophelia, Juliet, constantly shaped his thoughts and dreams; "*Beatrice et Bénédicte*" was his last work, save "*Les Troyens.*" Goethe inspired his "Opus 1," "*Huit Scènes de Faust*" in 1828, and when, seventeen years later, he returned to the beloved subject, and wrote "*La Damnation de Faust,*" he incorporated each number from the early score, without substantial alteration.

It was the translation of "Faust" into French by Gerard de Nerval in 1827, which first won him to Goethe. "The marvelous book," he wrote, "fascinated me at once; I could not put it down. I read it constantly, at my meals, in the theatre, in the street, everywhere. The translation in prose contained some versified fragments, songs, hymns, etc. I yielded to the temptation of setting music to them. Hardly had I finished this difficult task, and I had not heard a note of the score, when I committed the folly of having it engraved — at my expense."

It was folly indeed, for Berlioz at this time was to all appearances nothing more than an improvident young student who earned his bread and butter by singing in an opera chorus, and giving lessons on the guitar, who hoped to win a *Prix de Rome* but hardly furthered his cause by indulging in the "luxury of disdain" for the conventions of form, and making himself cordially disliked by his professors, the musical grammarians of the *Conservatoire*. So Berlioz, carried away by enthusiasm, gave his last sou to the engraver. Perhaps copies of the score would find their way to influential musicians, and awaken a sympathetic response in high places. Perhaps, even, a nod of approval might be won from the Jovian Poet himself, on his throne at Weimar.

Berlioz penned the following letter, dated April 10, 1829 (remembering Goethe's ministerial office, he changed the inscription "Monsieur" to "Monseigneur"):

"For some years, 'Faust' has been my constant companion — musical ideas have taken shape in my mind around your poetry; . . . the fascination has been so strong, the charm so violent, that music for several scenes has resulted. . . . In the glorious atmosphere which surrounds you, if obscure tributes cannot touch you, I hope that you at least will pardon a young composer who, with heart swollen and imagination aroused by your genius, has been unable to restrain a cry of admiration.

"I have the honor, Monseigneur, of being, etc. . . ."

Berlioz waited in a fever of expectation for some response, and, obtaining none, went to his friend, the German pianist Ferdinand Hiller, who in turn was in correspondence with Eckermann, Goethe's confidential secretary at Weimar. Eckermann reported: "Goethe showed me the score and tried to read the music by the eye. He had a lively desire to hear it performed. There was also a very well-written letter


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from M. Berlioz, which Goethe gave me to read. Its elevated and most respectful tone gave us common joy. He will certainly answer, if he has not already done so." But Berlioz, who must have realized only too well that the printed pages could have conveyed to the literary artist little more than lines and dots, had no further word from Germany.

The Goethe records give information about the fate of the "*Huit scènes de Faust*" which the composer was fortunately spared. The eighty-year-old poet was evidently interested in his youthful Parisian admirer. But a very decided quietus was put upon his curiosity. Goethe wrote on April 28th his musician friend Zelter (the very same whom he had earnestly consulted on the subject of Beethoven, seventeen years before) : "A Frenchman has set to music eight passages from my 'Faust' and sent his score very beautifully engraved. I will gladly send it to you so that you can say a kind word to me about this work." Receiving no reply, Goethe wrote again on June 11: "I have another copy of 'Faust,' so you can keep as your own the one now in your hands. Only, do me the kindness of giving me your Zelterian judgment of the work, and calm the curiosity I feel at the sight of these figures of notes, which seem to me so strange and marvelous."

The answer, which Zelter saw fit to dispatch on June 21, sounds as though he had been restraining himself with great difficulty for two months, until, at last, the lid had blown off his temper:

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Berlioz had no satisfaction from his extravagance of publishing his music other than an encouraging article by Adolphe Bernard Marx in Berlin (which, by the way, brought a fierce invective from Zelter), and a performance in Paris (November 1, 1929) arranged by himself, of a single number, the *Concert des Sylphes,* which passed by unnoticed in the round of concerts. He laid his "Faust" aside, and not until sixteen years later, when he had become famous across Europe, did he take up the subject again.

How Berlioz composed his cantata at all odd moments, while making a concert tour of eastern Europe in 1846, is entertainingly told by the composer in his memoirs:

"During these travels in Austria, Hungary, Bohemia, and Silesia, I began the composition of the legend of *Faust,* which I had long been planning. When I had once decided upon undertaking it, I also made



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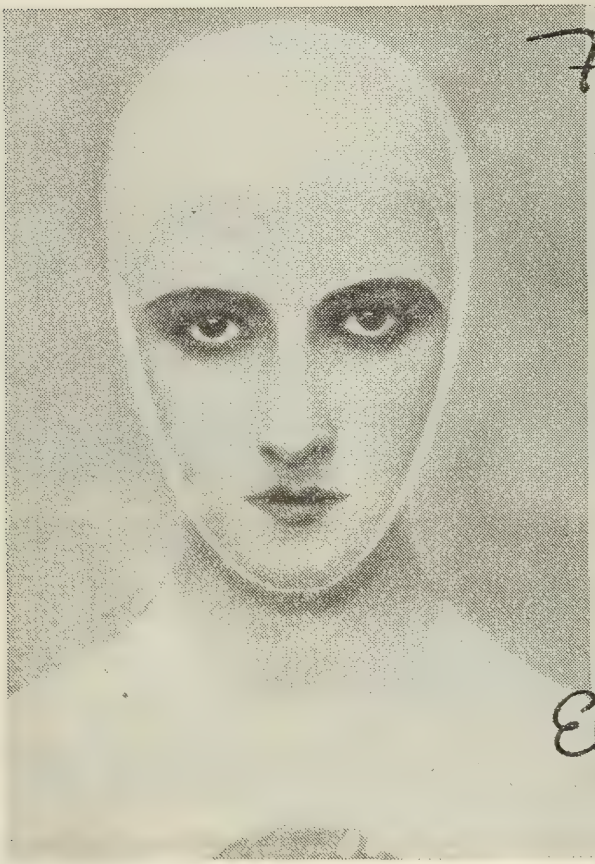
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up my mind to write nearly the whole of the book myself, as not more than one-sixth of the work was taken up by a translation of fragments of Goethe's poem made by Gérard Nerval twenty years before and then set to music by me, and by a few more scenes written by M. Gandonnière from notes given him before I left Paris.

"Such being my decision, I attempted to write the verses for my music as I rolled along in my old German post-chaise. I began by Faust's invocation to Nature, not trying either to translate or even imitate, but only to use it as an inspiration, and extract all its musical substance. My attempt gave me hopes of being able to continue.

Nature immense, impénétrable et fière!
Toi seule donnes trêve à mon ennui sans fin!
Sur ton sein tout-puissant je sens moins ma misère,
Je retrouve ma force, et je crois vivre enfin.
Oui, soufflez, ouragans; criez, forêts profondes;
Croulez, rochers; torrents, précipitez vos ondes!
A vos bruits souverains, ma voix aime à s'unir.
Forêts, rochers, torrents, je vous adore! Mondes
Qui scintillez, vers vous s'élance le désir
D'un coeur trop vaste, et d'une âme altérée
D'un bonheur qui la fuit.

"Once launched, I wrote the rest by degrees, as my musical ideas came to me, and composed the score with a facility I never experienced with any of my other works. I wrote when I could and where I could; in the coach, on the railroad, in steamboats, and even in towns, not-



Farewell to Age!

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Elizabeth Arden

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withstanding the various cares entailed by my concerts. Thus I wrote the introduction, *Le vieil hiver a fait place au printemps,* in an inn at Passau. At Vienna I did the Elbe scene, Mephistopheles' song, *Voici des roses,* and the sylphs' ballet.

"I have already mentioned my writing a march at Vienna, in one night, on the Hungarian air of Rákóczy. The extraordinary effect it produced at Pesth made me resolve to introduce it into *Faust,* by taking the liberty of placing my hero in Hungary at the opening of the act, and making him present at the march of a Hungarian army across the plain. A German critic considered it most extraordinary in me to have made Faust travel in such a place. I do not see why, and I should not have hesitated in the least to bring him in in any other direction if it would have benefited the piece. I had not bound myself to follow Goethe's plot, and the most eccentric travels may be attributed to such a personage as Faust, without transgressing the bounds of possibility. Other German critics took up the same thesis, and attacked me with even greater violence about my modifications of Goethe's text and plot, just as though there were no other *Faust* but Goethe's,* and as if it were possible to set the whole of such a poem to music without altering its arrangement. I was stupid enough to answer them in the preface to the "Damnation of Faust." I have often wondered why I was never reproached about the book of "Romeo and Juliet," which is not very like the immortal tragedy. No doubt because *Shakespeare was not a German.* Patriotism! Fetishism! Cretinism!

"One night, when I had lost my way in Pesth, I wrote the choral refrain of the *Ronde des Paysans* by the gaslight in a shop. At Prague I got up in the middle of the night to write down an air I was afraid of forgetting, the angels' chorus in Marguerite's apotheosis:

Remonte au ciel, âme naïve,
Que l'amour égara.

* Marlow's, for example, and that of Spohr's opera, neither of which is in the least like Goethe's.

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"At Breslau I wrote the words and music of the students' Latin song: *Jam nox stellata velamina pandit.* On my return to France I composed the grand trio, *Ange adoré dont la céleste image,* while staying on a visit to the Baron de Montville, near Rouen.

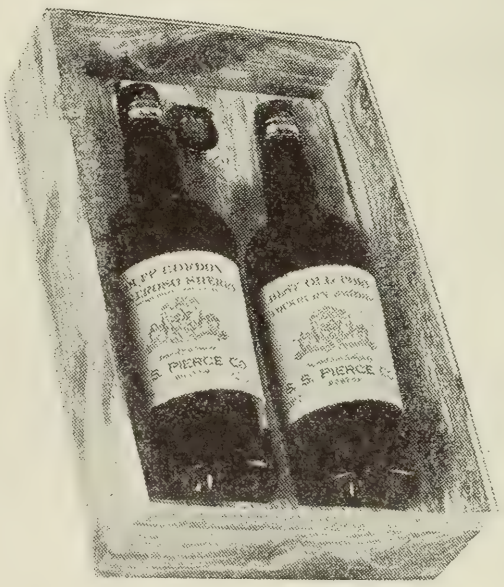
"The rest was written in Paris, but always improvised, either at my own house, or at the café, or in the Tuileries gardens, and even on a stone in the Boulevard du Temple. I did not search for ideas, I let them come, and they presented themselves in a most unforeseen manner. When at last the whole outline was sketched, I set to work to re-do the whole, touch up the different parts, unite and blend them together with all the patience and determination of which I am capable, and to finish off the instrumentation, which had been only indicated here and there."

The "Eight Scenes from Faust," though the product of his entirely inexperienced youth, with no orchestral or other technical knowledge except his random, intuitive gleanings, was yet so clearly imagined and written that the composer of maturity and experience was able to use all of his Opus 1 in his full length cantata. The "eight scenes" were separate numbers, with nothing to bind them other than a few quoted lines from Faust (who made no direct appearance in the music).* In

* They consisted of (1) "Chants de la Fête de Paques," which is almost identical with the "Easter Hymn" of the later score; (2) "Paysans sous les Tilleuls" which Berlioz wrote a

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each of the eight pieces, the orchestral coloring, the delineation of mood and incident was quite apt to the uses of the elder Berlioz, who made his alterations principally in the interest of continuity and climax in a continuous narrative. Thus, the text for these episodes remained Goethe's own (in de Nerval's translation; the rest, save for a few parts written by Almire Gandonnière at Berlioz's order in Paris, were the words of Berlioz himself). The verbal as well as the musical description of Faust's damnation and descent to Hell were the composer's own. (The three instrumental numbers, often played as a suite, belong of course to the later Berlioz.)

How Berlioz arranged to have his "Damnation of Faust" performed at the *Opéra Comique* in Paris, on December 6, 1846, how he staked his reputation on its success, and lost — is vividly described in the memoirs. Adolphe Boschot, in his sympathetic and closely studied life of Berlioz, has carefully examined the attendant circumstances of this concert, a sorry spectacle of the wounding indifference which the com-

tone lower, adding a concluding presto; (3) "Concert des Sylphes," practically the same as the "Chorus of Gnomes and Sylphs" of the "Damnation of Faust," except that it is written for six solo voices instead of chorus; (4) "Histoire d'un rat," and (5) "Histoire d'un puce," essentially unchanged later, though somewhat amplified in the treatment; (6) "Le Roi de Thulé" transposed and slightly altered in accent; (7) "Romance de Marguerite," and "Choeur de Soldats" (only the soldiers' chorus is notably extended, to intensify the gathering climax); (8) "Sérénade de Mephistophélès." (The principal difference in this number was that Berlioz found it necessary to give his fiend the fuller sonority of the orchestra for an accompaniment, instead of a single guitar).

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poser met in his own city, even while he was loudly applauded abroad. The newspapers, for a whole month before the event, abounded with extravagant paragraphs of promise, showing that Berlioz the journalist was frenetically promoting his cause, and pressing his friends into his service. There was no limit to the superlatives about the extraordinary score: Théophile Gautier signed such an article, and Jules Janin "burst into fireworks — glowing flowers of the most fashionable rhetoric." The *France Musicale* printed the text complete; another paper divulged the incredible news that "one of the most important scenes was written at Prague, during a rehearsal of the "*Symphonie fantastique.*" The progress of the rehearsals was mentioned, and the "unaccustomed passion of the performers for this great work." There were also the answering gibes from the hostile writers, one of them to the effect that "good or bad, his music will certainly produce a noise." Once more Théophile Gautier, "the indulgent Théo," stepped into the breach on the eve of the concert with the prophecy that Berlioz was one of the great men of the century: "Hector Berlioz seems to us to comprise, with Hugo and Eugène Delacroix, the trinity of romantic art." "This occasion," says another paper on the morning of the concert, "will reunite the élite of the artistic world and the elegant world."

"At two o'clock, the auditorium of the *Opéra-Comique* is half empty. Berlioz, as he mounts to the conductor's desk can see that his work is about to expire for want of a public. The cause is lost. His future crumbles.

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"And there, under his hand, while he bends over his desk, awaiting silence, he holds his masterpiece — his unknown masterpiece. In vain, desperately, he makes it resound through the unresponsive hall. Some friends will applaud. There will be excellent articles — to what end? His genius is to be stifled by isolation. For Berlioz, no public — he is ruined. Paris, indifferent once more, rejects him."

There were eulogies in the press, and also sharp witticisms: "The audience was more composed than the music," and "'The Song of the Rat' passed unnoticed because there was not a cat in the hall." A second performance was arranged for December 20, but the *Opéra Comique* this time was three-quarters empty. To the delighted surprise of his friends, there was nevertheless an "immense enthusiasm," and "four numbers were encored." On the strength of this Berlioz was given a banquet and a gold medal. But the affair was a post mortem. The composer found himself in debt to the extent of eight or ten thousand francs, with no assets.

Again his friends came to the rescue with loans sufficient to see him through, and even to enable him to undertake a financially recuperative tour of Russia. Balzac said to him, "You will bring back one hundred and fifty thousand francs; I know the country — you cannot bring back less." Berlioz answered in his memoirs: "The reader will

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soon see that if my concerts at St. Petersburg and Moscow produced more than I had hoped, I *could,* however, bring back much less than the one hundred and fifty thousand francs predicted by Balzac."

Berlioz tells how he was fêted in the Russian capital, and how every musical resource was put at his disposal:

"After the sylph-chorus, the public was really almost beside itself. This sort of refined, aerial music, to which you have to listen with all your ears in order to catch its low tones, was evidently quite unexpected, and I confess the moment was an intoxicating one for me.

"At last, when the concert was over, the embraces concluded, and a bottle of beer consumed, I bethought me of inquiring about the financial result of the experiment. Receipt, *eighteen thousand francs;* expenses, six thousand; clear profit, twelve thousand francs. I was saved!

"Then I turned mechanically to the south-west, towards Paris, and could not refrain from murmuring:

"'You dear Parisians!'"

His staunch friends among those Parisians, those who had furthered his cause and lent him money so generously, those he thanked publicly in his memoirs:

"I believe I have already made this remark, but I do not mind repeating it here, that if I have come across a good many villains and scamps in my life I have also been singularly blessed in the opposite respect, and few artists have met with warmer hearts and more generous devotion than myself. You, good men who have doubtless long since forgotten your noble conduct towards me, let me recall it to you in these pages, thank you for it most heartily, press your hands, and tell you of the secret pleasure with which I think of my obligations to all of you."

~

From the first performance in 1846 until 1869, detached numbers from "The Damnation of Faust" were given in Paris and only on two occasions: in April 1849, the Chorus and Ballet of the Sylphs and the Rákóczy March were played at the *Conservatoire;* in 1861, an air of Mephistopheles, and several choruses. "The performance," records the Musical Review of New York, "met with little success, and caused great commotion among the listeners." Scudo, the critic, always remarkable for his animosity towards the author, declared that "such music" would never again be heard in "such a place." In 1869 M. Litolff surprised the public with the revelation that the *Ballet des sylphes* and the *Menuet des follets* were marvels of charm and grace. Paris was at last beginning to awaken to the fact of Berlioz's genius, and in 1872 applauded a repetition of "fragments" at the *Conservatoire.* At last, in February 1877, eight years after Berlioz's death,

Pasdeloup produced *"La Damnation"* complete, and to satisfy the public demand, there were six repetitions at the Chatelet.

A general vogue for Berlioz, and for this work in particular, spread across the world of music. It reached America February 12, 1880, when Dr. Leopold Damrosch introduced it in New York. Mr. B. J. Lang conducted the first Boston performance, May 14 of the same year. There were three performances by Mr. Lang in that year, and in the last two of them Georg Henschel and Lilian Bailey were soloists. Records show in the years 1880 and 1881 six performances in Boston by Theodore Thomas and the "Thomas Choral Society."

There was a performance in the Mechanics Building, February 23, 1896, by the Metropolitan Opera Chorus and Orchestra, conducted by Anton Seidl (with Nordica and Plançon). B. J. Lang conducted numerous performances with the Cecilia Society, and at one of these concerts (December 13, 1904) Edouard Colonne conducted. The most recent performances by the Cecilia Society were April 14 and December 6, 1921, Agide Jacchia conductor.

"La Damnation de Faust" was first produced as an opera in Monte Carlo, February 18, 1893, with Jean de Reszke. The "operatorio," as a contemporary writer called it, had its first theatrical presentation in America by the Metropolitan Opera Company in New York, December 8, 1906 (with Miss Farrar as Marguerite and Plançon as Mephistopheles).

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"THE DAMNATION OF FAUST"

(Translation used in the edition of G. Schirmer, Edited by Dr. Leopold Damrosch)

PART FIRST

(Plains of Hungary. Sunrise)

FAUST *(alone in the fields)*

The winter has departed, spring is here!
River and brook again are flowing free.
Behold, from the dome of heaven pouring forth,
Fresh splendor breaks and gladness ev'rywhere.
I greet with joy the cool, reviving breath of morning.
I drink full draughts of soft, delicious balsam,
I hear the birds awake, midst the weeds,
The low, deep murmuring of waves and water-reeds.
O joy, to dwell within the lonely forest,
Far from the crowded world and all its striving!

(Dance of peasants under the linden-tree)

PEASANTS

Shepherds have donned their best array,
Wreaths and jackets and ribbons gay.
Oh, but they were smart to see!
The circle closed round the linden-tree.
All danced and sprang — like madmen danced away.
Hurrah, hurrah, huzza, huzza! Tra la la la! Ho! Ho!
The fiddle bows went merrily.

FAUST

What mean these cries, these songs, that distant noise?
It is the village folk at early dawn,
Who dance and sing upon the grassy lawn.
My darkened soul begrudges them their joys.

PEASANTS

But nimbly speeds it in the ring.
Right and left they dance and swing;
Skirts are flying as they skip.
They all grow red, they all grow warm.
Take breath a moment, arm in arm.
Hurrah, hurrah, huzza, huzza! Tra la la la! Ho! Ho!
" Be not familiar," then she cried;
" Many men deceive their bride;
Ah, how many have cheated and have lied! "
But he persuaded her aside!
And echoed from the linden-tree
The shouting and the fiddles.
Hurrah, hurrah, huzza, huzza! Tra la la la! Ho! Ho!

(Another part of the plain: an army advancing)

FAUST

A splendor of weapons is brightly gleaming afar!
Ha! the sons of the Danube, apparelled for war;
They gallop so proudly along;
How sparkle their eyes, how flash their shields!
All hearts are thrilled, they chant their battle story.
My heart alone is cold, all unmov'd ev'n by glory.

(The army passes by, Faust withdraws)

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PART SECOND

FAUST (*alone in his study*)
Without regret I left the smiling meadows,
Where grief pursued me still.
And without delight I now greet our haughty mountains;
To my home I return, still is sorrow my guest.
Ah, I suffer! I suffer! Starless night,
Spreading far her silence and her shades,
Adds another sorrow to my troubled heart.
For me alone, O Earth, thou hast no flowers.
Where shall I find that which my soul desires?
Vainly I seek; it flies my eager quest!
Enough, we'll make an end. But I tremble!
Why tremble thus at the abyss that before me yawns?
O cup, too long denied to my most ardent wishes!
Come, vial, from thy shelf. I the poison will drain
Which must give me new light, or for aye end my woes!
(*He lifts the cup to his lips — A sound of bells — An Easter hymn is heard from a neighboring church*)

CHOIR.
Christ is risen from the dead!
The gloomy abode
Of decay forsaking,
To the Heavenly gates
Transfigured He mounts;
Whilst to endless joys celestial
He swiftly is borne up on high.
We His loving children
Are left to languish here below.
Alas! on this earth He hath left us
Doomed this life's sad burden to bear.
Hosanna!
O heav'nly Master! Thy bliss hath brought us affliction and sorrow,
Thou hast left us, doomed this life's sad burden to bear.
But let us trust in His word everlasting.
We shall soon follow Him
To the heavenly mansions to which He hath call'd us.
Hosanna! Hosanna!

FAUST
O, my memories!
Oh, my poor trembling spirit, wilt thou
Ascend to heav'n, borne up by holy songs?
My tottering faith revives, recalling all my peaceful infancy,
My happy boyhood, the blessedness of prayer.

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How pure was my enjoyment to wander,
All wrapt in thought, through the verdant meadows,
In the glorious light of the vernal sun!
Memory holds me now with childish feeling
Back from the last, the fatal step.
Alas! Heav'nly tones, why seek me in the dust?
Why visit the accursed? Sweet hymns of devotion,
Why come and conquer thus suddenly my stubborn will?
Your soft, melodious strains bring peace to my soul;
Songs more sweet than morning I hear again!
My tears spring forth, the earth has won me back.

MEPHISTOPHELES (*suddenly appearing*)
O pious frame of mind!
Child of heaven, 'tis well!
Your hand, dear Doctor!
This glad Easter bell, with silver ringing strain,
Has charmed to peace again your troubled earthly brain.

FAUST
And who art thou whose glances so fierce,
Even as a poniard, my marrow transpierce,
And burn like flame my spirit? Speak, tell me thy name!

MEPHISTOPHELES
Why, for a Doctor the question seems flippant,
I am thy friend and comfort, I will end thy sorrow!
I'll give thee all thou wishest, wealth and fame, boundless joy,
Whate'er the wildest dreams of mortal can foreshow.

FAUST — 'Tis well, wretched demon, I wait; let me hear.

MEPHISTOPHELES
Hark! I will bewitch thine eye and thine ear.
Be buried no more, like the worms of the earth,
That gnaw at thy folios.
Come! Arise! Follow me!

FAUST — Be it so.

MEPHISTOPHELES
Let us go! Thou shalt study the world,
And leave thy den, leave thy hateful study.

(*Auerbach's Cellar in Leipzig*)

STUDENTS — Another glass of Rhenish wine!

MEPHISTOPHELES
Here, Faust, behold a jolly set of fellows,
Who with wine and song make merry all day.

STUDENTS
O what delight
When storm is crashing
To sit all night
Round the bowl,
High in the glass the liquor flashing,
While thick clouds of smoke float around.
When I was born and saw the sunlight,
I could not stand upon my legs.
I came forth to the earth and staggered;
Drinking was then my only thought.

SOME STUDENTS
Who knows a lively song to give us?
Nought like mirth to give zest to wine.
Now, Brander, thou!

OTHERS — He forgets all his ballads.

BRANDER — Nay, I know one, I made it myself!

STUDENTS — Let us all listen!

BRANDER
Since you invite me,
I'll give you at once something new.

STUDENTS — Bravo, bravo!

BRANDER
There was a rat in the cellar nest,
Whom fat and butter made smoother;
He had a paunch beneath his vest
Like that of Dr. Luther.
The cook laid poison cunningly,
And then as sore oppressed was he,
As if he had love in his bosom.

He ran around, he ran about,
His thirst in puddles laving;
He gnawed and scratched the house throughout,
But nothing cured his raving.
He whirled and jumped, with torment mad,

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And soon enough the poor beast had,
As if he had love in his bosom.

And driven at last, in open day,
He ran into the kitchen,
Fell on the hearth and squirming lay,
In the last convulsion twitching.
Then laughed the murderess in her glee:
" Ha! ha! he's at his last gasp," said she,
" As if he had love in his bosom."

STUDENTS
As if he had love in his bosom.
Requiescat in peace! Amen!

BRANDER
And now sing a fugue;
To the Amen a fugue;
Let's improvise now a scholarly piece!

MEPHISTOPHELES
Take notice now, their bestiality will show itself, ere long, in its true colors.

STUDENTS — Amen! Amen! (*They sing a fugue on the melody of Brander's song*) *

MEPHISTOPHELES (*advancing*)
By heavens, sirs, your fugue is splendid!
To hear it is to dream one is in some holy place.
Pray, let me freely say it: 'tis scholarly in style; devout, thoroughly so;
One could not better express the pious sentiments which, in closing all her petitions, Holy Church sums up in this one word.
In my turn, I will respond, by your leave, with a song on a no less pathetic theme than yours, sirs.

STUDENTS
Ah! he dares to mock us to our face?
Who is this fellow?
How pale and ghastly!
Who ever saw hair so red?
No matter. Well, go on! Give us thy song!
Begin! Begin!

MEPHISTOPHELES
There was a king once reigning who had a big black flea,
And loved him past explaining, as his own son were he.
He called his man of stitches. The tailor came straightway.
Here, measure the lad for breeches, and measure his coat, I say!
In silk and velvet gleaming, he now was wholly drest,
Had a coat with ribbons streaming, a cross upon his breast;
He had the first of stations, a minister's star and name,

* The following note was written by Berlioz in his autograph score, and later pencilled out: " If one fears to wound the feelings of a pious audience, or an audience that admires scholastic fugues on the word " Amen," a cut of the following ten pages may be made to the sign *"



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And also his relations great lords at court became.

And lords and dames of honor were plagued awake and in bed.
The queen she got them upon her, the maids were bitten and bled;
And they did not dare to brush them, or scratch them, day or night.
We crack them and we crush them at once, whene'er they bite.

STUDENTS *(shouting)*
Bravo, bravo, bravissimo! Ha! Ha!
We crack them and we crush them
At once, whene'er they bite.

FAUST *(to Mephistopheles)*
Enough! let's quit at once this company so brutal,
With joys degrading and ignoble deeds.
Hast thou no purer pleasures, no calmer sports
To offer me, thou dread, infernal guide?

MEPHISTOPHELES
This is not to thy taste? Come on!

(They spread their mantle, and take flight)
(Bushy meadows on the banks of the Elbe)

MEPHISTOPHELES
In this fair bower,
Fragrant with many a flower,
On this sweet-scented bed,
Dearest Faust, lay thy head,
And slumber, soothed by voluptuous repose.
Whilst fragrant roses on thy fever'd brow shall breathe,
Their blossoms unfolding, thy pillow to wreathe,
Thine ear shall be ravished with heavenly music.
Oh, hearken! Dost hear it? The spirits of earth and of air
E'en now to lull thy slumber with sweet strains begin.

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Sleep, happy Faust!

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Ere long, 'neath curtains of azure and gold,
Thou shalt close thine eyes in slumber deep,
Bright in the sky thy star now is gleaming.
Sweet dreams of love shall enrapture thy soul.
With forms of beauty rare
Now clothes itself the landscape,
A vision fair unfolding
Of flow'ry groves and meads
And pleasant leafy bowers
Where tender lovers meet,
Their ardent vows exchanging.
Beyond are seen the vines,
Their branches thickly cover'd
With tender shoots and leaves
And fruit in purple clusters.
See yonder loving pair,
Along the winding valley;
They take no note of time.
Beneath the shady bowers
A fair one follows them
In meditation rapt;
Beneath her lashes gleams
A solitary tear.
Faust, this beauteous one
Ere long thy love shall be.

MEPHISTOPHELES
See her with magic charms;
Faust, she shall be thy love!

FAUST (*dreaming*) — O Marguerite!

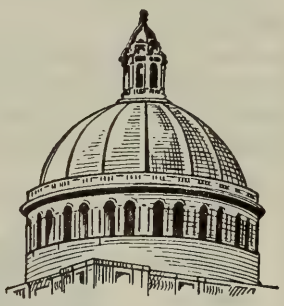
SYLPHS AND GNOMES AND MEPHISTOPHELES
Extended lies the mere,
All along the green hillsides;
Bright the sunbeams are shining
On its mirror so clear.
Here with laughter and singing
Its borders loud resound —
Ha!
There to music of viols
The merry dance goes round;
While some are boldly climbing
The rugged mountain side —
Ha!
Others are lightly swimming
Upon the glassy tide.
Happy all seem and tireless
Seeking one common end
This bright existence
To the full to enjoy.
To all is given the sunshine.
Thy darling shall make thee in love with life again.
All pleasures, like the sunshine,
Come to all from above.
Yet of raptures the sweetest,
The sweetest of all.
O Faust, is love!
Sleep! Sleep! Happy Faust!
Sleep! Sleep!

FAUST — O Marguerite!

MEPHISTOPHELES
He sleeps! well done, my dainty elves.
This debt I must repay!
Now let him dream of love.

DANCE OF SYLPHS
(*The spirits of the air hover awhile*

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round the slumbering Faust, then gradually disappear)

FAUST (*suddenly awaking*)
Marguerite! . . . What a dream!
What a celestial image!
What angel in human form! Where dwellest thou?
I feel the purest bliss, since I dream't thee, O angel!

MEPHISTOPHELES
Arise and follow me again,
To the modest chamber I'll bring thee;
Where she thy mistress sleeps.
Of thy dream thou shalt see the truth!
Here comes a jolly party of students and soldiers!
They'll pass before thy beauty's dwelling.
Along with these young fools,
With their loud shouts and songs,
We to the fair one's house will go.
But thy transports restrain, and my counsel obey.

(*Students and Soldiers marching toward the town*)

SOLDIERS
Stoutly walled cities we fain would win,
And maidens with lofty and with scornful mien.
Though daring the venture, yet rich is the prize.
The trumpets are sounded with powerful breath.
They summon to glory, they summon to death.
We rush into action nor quit we the field
Till both maidens and towns to us themselves yield.

STUDENTS
Jam nox stellata velamina pandit;
Nunc bibendum et amandum est.
Vita brevis fugaxque voluptas,
Gaudeamus igitur.
Nobis subridente luna,
Per urbem quaerentes puellas eamus
Ut cras fortunati Caesares dicamus
Veni, vidi, vici.

PART THIRD

(*Evening. Drums and trumpets in the distance*)

FAUST (*in Marguerite's chamber*)
Thou sweet twilight, be welcome! Thee greet I from my heart.
Thou softly fill'st this place to chaste repose set apart,
Wherein I feel a vision kiss my fever'd brow,
Like the balmy breath of early morning.
Sure, 'tis love inspires me.
Oh, how I feel my cares take wings and fly away!
How dear to me this silence, how joyously I breathe this pure air!
O youthful maiden, my sweet enslaver!
How I love thee, O earthly angel!
What awful joy this moment swells my heart!
With what ecstasy I gaze on thy maidenly couch!
How sweet the air of this chamber!
O God, after long years of torture, what joy is mine!

MEPHISTOPHELES (*entering*)
I hear her coming!
Conceal thyself behind these curtains.

FAUST — Heavens! my heart will break for very joy.

(*Mephistopheles hides Faust*)

MEPHISTOPHELES — Now make the most of time:.
Farewell. Thyself restrain, or thou shalt lose her!

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Good! my sprites and I now shall sing for you
The sweetest wedding ditties.

FAUST — Calm thee, my heart, be quiet.

(Enter Marguerite with a lamp. Faust concealed)

MARGUERITE
How sultry is the air! I tremble like a child.
'Tis my dream last night which fills my heart with sadness.
I saw him in my dream, my predestined love.
How handsome he was! O how tender was his love!
How dearly he loved me, and how dearly I loved him!
And shall we ever meet upon this earth?
What folly!

(She sings while undressing)

There was a king in Thule,*
Was faithful till the grave,
To whom his mistress, dying,
A golden goblet gave.
Nought was to him more precious,
He drained it at every bout;
His eyes with tears ran over
As oft as he drank thereout.

When came his time of dying
The towns in his land he told,
Nought else to his heir denying
Except the goblet of gold.
He sat at the royal banquet
With his knights of high degree
In the lofty hall of his fathers,
In the castle by the sea.

There stood the old carouser,
And drank the last life-glow,
And hurled the hallow'd goblet
Into the tide below.
He saw it plunging and filling
And sinking deep in the sea.
Then his eyelids fell forever,
And nevermore drank he.

* Berlioz adds this direction to the Song " Le Roi de Thulé " in his score " Eight Scenes from Faust ": " In her rendering of the ballad the singer must not strive to vary the expression of the song in accordance with the different nuances of the poem; on the contrary, she should endeavor to render it as uniformly as possible. It is evident that the very last person that concerns Marguerite in this moment is the King of Thulé, and his woes; for her it is simply an old tale that she heard in childhood, and which she now absently hums."

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There was a king once
In Thule,
Faithful was he
To the grave —
Ah!

(Square before Marguerite's house)

MEPHISTOPHELES

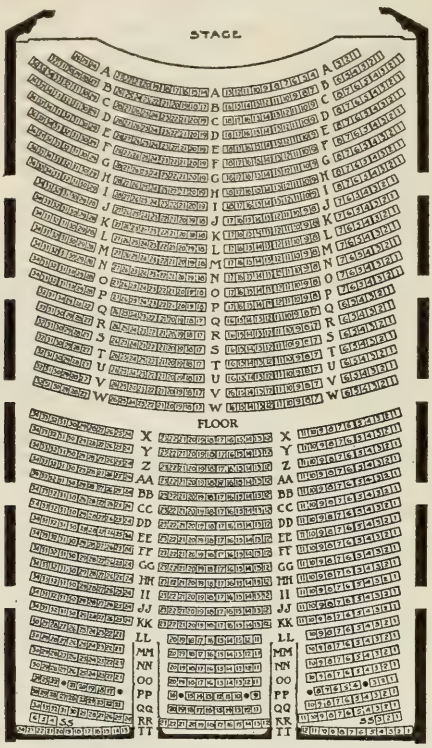
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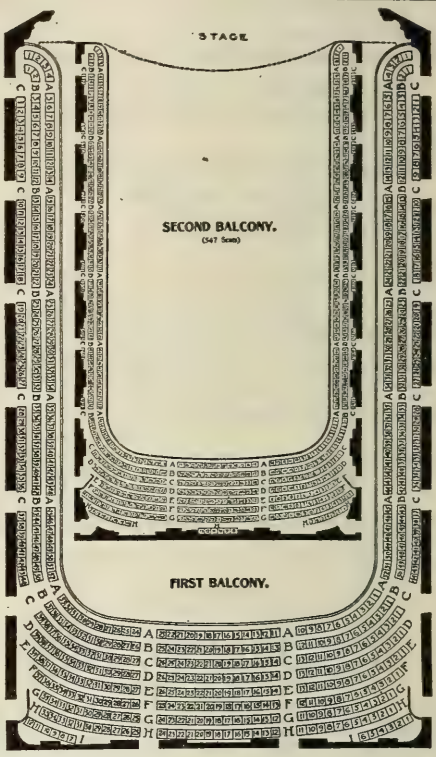
Ye spirits of flickering flame,
Hither come! Haste! I need your aid.
Quick appear, quick appear!
Ye will-o'-the-wisps, your baneful and treach'rous glimmers
Must bewilder a maid, and lead her unto us.
In the name of the devil, get you dancing!
And take care, ye fiddlers of hell,
To mark the measure well, else I will quench your glow.

MINUET

MEPHISTOPHELES AND WILL-O'-THE-WISPS

Come on! we'll strike up a moral song,
This damsel's ear to tickle,
The more surely to beguile her heart.







(*Serenade*)
Why dost thou wait at the door of thy lover,
My foolish Kate, in the gray of the morning?
Why dost wait, foolish Kate, foolish Kate?
O beware, nor enter there!
Trust his fair speeches never;
Men deceivers were ever,
And love is but a snare.
Maiden, take heed!
Lose no time here in sighing.
Reck well my rede:
Shun the danger by flying.
O take heed, foolish Kate, O take heed!
Ha!

MEPHISTOPHELES — Hush! Now disappear!
(*Will-o'-the-wisps vanish*)
Keep silence!
Let us list to the cooing of our doves.

MARGUERITE (*seeing Faust*)
O God!
What do I see? Can it be he? Can I believe mine eyes?

FAUST
Angel ador'd, whose dear and lovely image,
While yet I had not known thee, illumined my dark soul!
At last I thee behold, and o'er the jealous cloud-veil
Which hid thee from my sight, my love the vict'ry hath won.
Margarita, I love thee.

MARGUERITE
Thou knowest my name, and I too
Have often whispered thine — Faust!

FAUST — That name is mine;
But I will take another if it please thee better.

MARGUERITE
In dreams I thee have seen, such as I see thee now.

FAUST — Hast seen me in thy dreams?

MARGUERITE
I know thy voice, thy face, thy sweet and winning speech.

FAUST — And didst thou love me?

MARGUERITE — Ah, for thee I longed.

FAUST — Margarita, I love thee!

MARGUERITE
My tender love was thine by inspiration.

FAUST — Margarita is mine!

MARGUERITE
O dearest love, thy sweet and noble image,
While yet I had not known thee, shone brightly in my soul.
At last I thee behold, and o'er the jealous cloud-veil
Which hid thee from my sight, thy love the vict'ry hath won.

FAUST — Thou art mine!
Dearest maid, sweetest treasure!
To my love without measure
Yield thee now, I implore!
For thy embrace my heart fondly yearneth.
Come! O come! Sweet love! Come!

MARGUERITE
Oh, what transports of pleasure
To his arms me impel!
Born of love without measure!
What gentle languor seizes my whole being!
In my eyes are tears! all is darkness!
I faint! Ah! I die!

MEPHISTOPHELES (*entering abruptly*)
Away! It is too late!

MARGUERITE — Who is that man?

FAUST — A brute!

MEPHISTOPHELES — Nay! a friend!

MARGUERITE
Ah! his glance with horror freezes my blood.

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MEPHISTOPHELES — No doubt I am intruding.

FAUST — Who bade thee enter here?

MEPHISTOPHELES
I came to save this angel.
E'en now the neighbors all, awakened by our songs,
Run hither and point out the house to passers-by.
At Margaret they are scoffing, and they call for her mother.
The dame will soon be here.

FAUST — O terror!

MEPHISTOPHELES — We must be off!

FAUST — Death and Hell!

MEPHISTOPHELES
Soon shall you meet again!
Consolation is near.
Follows close upon sorrow.

MARGUERITE
Then farewell, dearest love! We shall meet on the morrow.
Now tarry not, they come!

FAUST
Farewell, then, blissful night
Which scarcely has begun!
Farewell, rich feast of love,
Which I had hoped to taste!

MEPHISTOPHELES — Come on! The morning dawns.

FAUST
Wilt thou no more return,
Hour of rapture too fleeting,
In which my soul, erst plunged in grief,
To joy at length awoke?

CHORUS OF NEIGHBORS
Holla, Dame Oppenheim!
See what your daughter's doing!
The warning's not one whit too soon.
There's a lover now in your house,
And you and all yours ere long will get into trouble!
Holla! Holla!

MEPHISTOPHELES
The crowd is coming. Let us hasten away!

MARGUERITE
O Heav'n! Dost hear their foul jibes?
If thou be found with me,
My life they'll surely take.
Farewell, make thy escape through the garden gate!

FAUST — O despair! O my angel, fare thee well!

MEPHISTOPHELES
Come, 'tis time to be going.
O what folly! Quick away!

FAUST
Now do I know, at last, all the joy of existence.
Happiness, thou dost smile upon me,
Call'st me to thee, and I come.
At last thou art mine!
Love a ne'er dying flame in my bosom hath kindled
Of my consuming love soon shall I taste the joy.

MARGUERITE
Dearest Faust, unto thee I give my whole self.
Love a ne'er dying flame in my bosom hath kindled.



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O my heart's joy! My sole treasure!
To lose thee were to die.

MEPHISTOPHELES
Thus I drag thee around at my pleasure,
Haughty Faust! Lo, the hour approaches
In which thou shalt be mine.
Slave of love, whose joys thou ne'er shalt taste,
In hell thy fierce desires shall inflame and torment thee.

NEIGHBORS
There's a lover now in your house!
And mark ye well! ere long he'll get ye all in trouble!
Holla! Dame Oppenheim!
See what your daughter's doing!
Holla! Ha! Ha! Ha! Ha! Holla, Dame Oppenheim! Holla!

PART FOURTH

MARGUERITE (*alone in her chamber*)
My heart with grief is heavy,
My peace of mind is o'er!
Ne'er again shall I find it!
Ah, never more!

Where my love is not with me
Is to me as the tomb,
My life without his presence
All shrouded is in gloom!

My brain, so sore bewilder'd,
Hath no pow'r of thought,
My dull and feeble senses
Are entirely distraught.

I look out at the casement,
His fine, tall form to see:
To meet him and be with him
Is heaven's own joy to me.

His proud and noble bearing,
Of his smile the winning grace,
Of his hand the soft pressure, —
And ah, his fond embrace!

All day long, to be near him
Fondly yearns my poor heart:
Ah, could I tightly clasp him,
I would ne'er let him part.

Him with kisses I'd smother,
All glowing with love's fire,
And on his lips still hanging,
I'd fain at last expire!

(*Drums and trumpets sound a retreat: Soldiers and Students singing in the distance*)

SOLDIERS
The trumpets are sounded with powerful breath;
They summon to glory, they summon to death.

MARGUERITE
Day's reign will soon be ended.
Dusky twilight approaches.

SOLDIERS
Though daring the venture yet rich is the prize!

MARGUERITE
Afar the evening drums and trumpets now are sounding,
With songs and shouts of joy,
As on that blessed evening when first I saw Faust.

STUDENTS — Jam nox stellata velamina pandit.

MARGUERITE — He cometh not.

STUDENTS — Per urbem quaerentes puellas eamus.

MARGUERITE — Alas! Poor heart.

(*In the forest. Invocation to Nature*)

FAUST (*alone*)
O boundless nature, spirit sublime, mysterious!
Alone thou givest comfort to my unhappy soul.
On thy breast, mighty power, is my sorrow abated;
And, my strength renewing, I seem to live again:
Blow, ye fierce, howling winds! Cry out, ye boundless forests!
Fall down, ye rocks! And roar, ye mountain streams, wildly rushing.
With your thundering sounds my voice loves to unite.
Ye rocks and streams and woods, accept my homage.
Bright, sparkling worlds above, towards you leaps forth the piteous cry
Of a heart in anguish, of a soul madly longing, vainly striving for joy!

(*Mephistopheles scaling the rocks; sounds of hunters' music in the distance*)

MEPHISTOPHELES
Say, does thine eye discern upon the azure vault
The star of constant love?
Its potent influence thou'lt find very needful:
For in dreams thou art lost, while that poor child, thy dear Margarita —

FAUST — Be still!

MEPHISTOPHELES
'Tis true, I should be still; thou lov'st no more.
And yet, she has been dragged to prison, and, for poisoning her mother, to death justly sentenced.

FAUST — What!

MEPHISTOPHELES
I hear the hunters' horns in the woods.

FAUST
Speak further! Thou didst say she is sentenced to death!

MEPHISTOPHELES
A certain brownish liquor, quite safe if used aright, which she received of thee to make her mother sleep, lest she disturb your nightly amours, has brought on all this woe. Fondly hugging her dream, awaiting thee every night, she gave the potion still. This excess at last told upon the old dame and killed her. Now thou knowest all the truth.

FAUST — Hell and damnation!

MEPHISTOPHELES
And thus has her love for thee led her on.

FAUST — Thou must save her! thou miscreant!

MEPHISTOPHELES
Ah! 'tis I am the miscreant! That is ever your way, ye ridiculous mortals!
No matter! I still am master, to free her from prison and save her.
But, what hast thou done for me since I have been thy slave?

FAUST — What dost thou ask?

MEPHISTOPHELES
Of thee? Nought, save thy signature to this parchment scroll. Thy love at once is freed from judgment and death if thou wilt sign this oath tomorrow to serve me!

FAUST
Why till tomorrow wait, if I suffer at present?
Give here! There is my name! To her gloomy dungeon fly we now like the wind!
Thou poor innocent victim! Margarita, I come!

MEPHISTOPHELES
Come hither, Vortex! Giaour!
These magic steeds to her shall bear us quick as thought.
Now mount we, and away at once:
Justice tarries for no man.
(*The ride to Hell. Faust and Mephistopheles galloping on two black horses*)

FAUST
In my bosom re-echoes her cry of desperation!
Oh! poor forsaken one!

PEASANTS (*kneeling before a rustic crucifix*)
Sancta Maria, ora pro nobis!
Sancta Magdalena, ora pro nobis!

FAUST
Keep clear of yonder children and women, saying their prayers at the cross.

MEPHISTOPHELES
Never mind them! Hasten on!

PEASANTS — Sancta Margarita! Ah!
(*Cries of terror; the women scatter in confusion. The riders pass by*)

FAUST
Gods! a hideous monster, howling, follows our tracks!

MEPHISTOPHELES — Thou dreamest!

FAUST
What a flock of monstrous birds of prey!
What awful screams! With their wings they strike me!

MEPHISTOPHELES (*reining his horse*)
The passing bell for her
Is already sounding.
Dost thou fear? Let's return!
(*They halt*)

FAUST — No! I hear it. Make haste!
(*The horses quicken their speed*)

MEPHISTOPHELES (*urging on his horse*)
On! On! On!

FAUST
About us on ev'ry side see how these countless legions of ghastly skeletons dance!
With what horrible laughter they salute as they pass!

MEPHISTOPHELES
On! Think of thy Marguerite, and laugh at the dead! On! On!

FAUST (*more and more terror-stricken and breathless*)
Our horses tremble: their manes are bristling; they champ the bit.
Before us I see the earth wildly rocking!
I hear below us the thunder's deep roll.
It raineth blood!

MEPHISTOPHELES
Ye slaves of hell's dominion, your trumpets blow,
Your loud, triumphal trumpets!
He is mine!

FAUST — Woe is me! Ah!
(*They fall into the abyss*)

MEPHISTOPHELES — Victor am I!
(*Pandemonium*)

CHORUS OF SPIRITS OF HELL
Has! Irimiru karabrao! Has! Has!

THE PRINCES OF DARKNESS
Of this spirit so haughty art thou then lord and master,
Mephisto, for aye?

MEPHISTOPHELES — Lord and Master for aye.

THE PRINCES OF DARKNESS
And did Faust sign his name unconstrained to the act which has made thee his master?

MEPHISTOPHELES — Of his own free will he signed.

(Infernal Orgies. Triumph of Mephistopheles)

CHORUS OF THE SPIRITS OF HELL

*Has! Has!

Tradioun Marexil fir trudinxé burrudixé

Fory my Dinkorlitz fory my Dinkorlitz.

O meri kariu O mé vixe meri kariba

O meri kariu o mi dara caraibo lakinda merondor Dinkorlitz merondor Dinkorlitz merondor

Tradioun marexil Tradioun burrudixe Trudinxe caraibo.

Mit aysko merondor mit aysko oh!

(They dance around him)

Diff diff merondor merondor aysko

Has has Satan, Has has Belphegor

Has has Mephisto, Has has Kroix

Diff diff Astaroth, diff diff Belzébuth

Belphégor Astaroth Méphisto

Sat sat rayk ir kimour.

EPILOGUE *(On earth)*

PRINCES OF DARKNESS

Then all in Hell was hushed; the frightful roar of its seething lakes of fire and brimstone, the gnashing of teeth, the dismal howling of its victims — these sounds alone it uttered, and in its lowest depths a dread mystery of horror was wrought.

CHORUS — Awful doom!

(Faust delivered to the flames. Triumph of Mephistopheles)

(In heaven)

SERAPHIM *(prostrating themselves before the Almighty)*

Laus! Hosanna!

She, too, hath lovèd much, O Lord!

A VOICE — Marguerite!

(Marguerite's glorification. Chorus of heavenly spirits)

To heaven ascend, O trusting spirit, by thy love led astray;

Take on again thy primordial beauty, which one single strain hath soiled!

Come! the virgins celestial, thy sisters the Seraphs,

Will wipe away the tears

Which thy sorrows on earth still bring to thine eyes.

Thy sin is freely pardoned.

O be glad and rejoice, thou art saved!

Come, Margarita, come!

A VOICE — Marguerite!

* The score carries this note: "The language here put in the mouth of these spirits is that which, according to Swedenborg, is ordinarily spoken by the demons and the damned."

LIST of CASTS in SYMPHONY HALL

As you face the stage, the casts on the right, beginning with the one nearest the stage, are as follows: Faun with Infant Bacchus (*Naples*); Apollo Citharoedus (*Rome*); Girl of Herculaneum (*Dresden*); Dancing Faun (*Rome*); Demosthenes (*Rome*); Sitting Anacreon (*Copenhagen*); Euripides (*Rome*); Diana of Versailles (*Paris*).

The casts on the left are the Faun of Praxiteles (*Rome*); Amazon (*Berlin*); Hermes Logios (*Paris*); Lemnian Athena (*Dresden, head in Bologna*); Sophocles (*Rome*); Standing Anacreon (*Copenhagen*); Aeschines (*Naples*); Apollo Belvedere (*Rome*).

The reliefs in the passage are: Bacchic Procession (*Naples*); Orpheus, Eurydice, and Hermes (*Naples*).

Symphony Hall

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FRIDAY AFTERNOON, DECEMBER 7, *at* 2:30 *o'clock*

SATURDAY EVENING, DECEMBER 8, *at* 8:15 *o'clock*

RICHARD BURGIN *Conducting*

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II. ALLEGRO; PRESTO; ANDANTE POCO TRANQUILLO; TEMPO I

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I. ALLEGRO CON SPIRITO

II. LENTO MA NON TROPPO

III. ALLEGRO VEEMENTE

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HINDEMITH Symphony "Mathis der Maler" ("Matthias the Painter")

I. ANGELIC CONCERT

II. ENTOMBMENT

III. TEMPTATION OF SAINT ANTHONY

SOLOIST

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PROGRAM

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Kinderscenen	*Schumann*
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Variations	*Paganini-Brahms*
Impromptu, Valse, Nocturne, Two Preludes, Four Etudes	*Chopin*

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DEC. 8 AT 3:00

PROGRAM

Chromatic Fantasie and Fugue	*Bach*
"Appassionata" Sonata	*Beethoven*
Variations	*Handel-Brahms*
Jardins sous la Pluie	*Debussy*
Suggestions Diaboliques	*Prokofie*
The Swan	*Palmgren*
Etude F sharp	*Stravinsky*
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Caprice F minor	*Dohnanyi*

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FIFTY-FOURTH SEASON, 1934-1935

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

INCORPORATED

Dr. SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes

By PHILIP HALE AND JOHN N. BURK

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Eighth Programme

FRIDAY AFTERNOON, DECEMBER 7, *at* 2:30 *o'clock*

SATURDAY EVENING, DECEMBER 8, *at* 8:15 *o'clock*

RICHARD BURGIN *Conducting*

HINDEMITH Symphony, "Mathis der Maler" ("Matthias the Painter")

I. ANGELIC CONCERT
II. ENTOMBMENT
III. TEMPTATION OF SAINT ANTHONY

(First performances in Boston)

MALIPIERO Concerto for Violin

I. ALLEGRO CON SPIRITO
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III. ALLEGRO VEEMENTE

(First performances in the United States)

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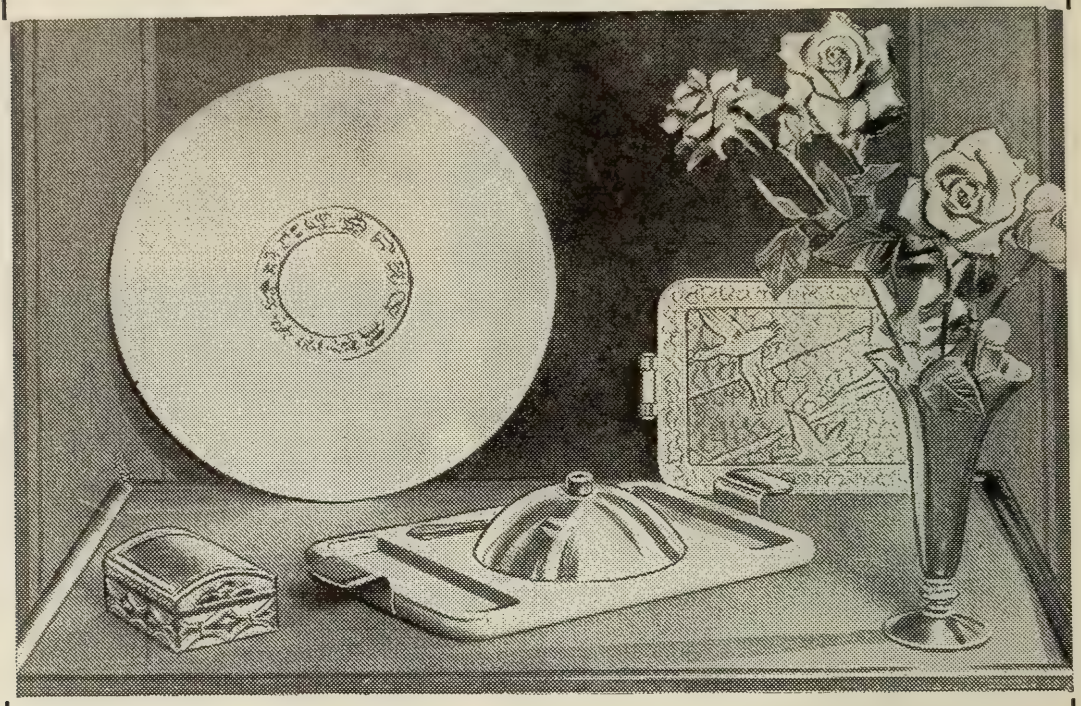
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SYMPHONY, "MATHIS DER MALER" ("MATTHIAS THE PAINTER")

By PAUL HINDEMITH

Born at Hanau, Germany, November 16, 1895–

THE "symphony," as the composer calls it, comprises three excerpts from the opera *"Mathis der Maler,"* which he wrote on the life of the sixteenth century painter, Matthias Grünewald. Hindemith has named his three movements from the famous paintings of the Isenheim altarpiece, which now stands in the museum at Colmar, Alsace. The orchestral work was first performed in Berlin by the Philharmonic Orchestra under Wilhelm Furtwängler, on March 12, 1934. Otto Klemperer introduced it to this country at the opening concerts of the Philharmonic Orchestra in New York, on October 4 and 5 last.

The same group of paintings inspired the Concerto Sacro by Werner Josten, two movements of which were played at these concerts, April 19, 1929. Mr. Josten then wrote: "The mysterious dark triptych painted for the Isenheim Altar at Colmar by Grünewald gave me the idea for this piece." (The Grünewald panels are described on page 362).

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The following description of Hindemith's score is from Heinrich Strobel, the German critic:

"When Paul Hindemith combined three excerpts from his opera, '*Mathis der Maler*,' and called the result a 'symphony,' the term did not imply a symphonic construction as understood by the Nineteenth Century. These tone-pieces do not embody a definite 'symphonic idea.' They are not related in theme. Their spiritual relationship is derived from a plastic conception: the three movements are based on 'themes' suggested by the Isenheim Altar of Grünewald. But, one may ask, has Hindemith become a composer of romantic program-music? Let us dismiss entirely in this connection the word 'romantic,' which is subject to misinterpretation, and let us simply state that this symphony has nothing whatever in common with program-music of the customary descriptive sort. Hindemith has endeavored to approximate by musical means that emotional state which is aroused in the onlooker by Grünewald's famous work. Hindemith, that is to say, uses here methods which he had previously employed in his instrumental music. He excludes any pictorial intention; also, he abstains from the psychological interpretation and conversion of his themes. He dispenses with dramatizing color effects, changing the sound-material in accordance with purely musical laws. The technique of the symphony is the technique of Hindemith's instrumental concertos. The transformation of the emo-

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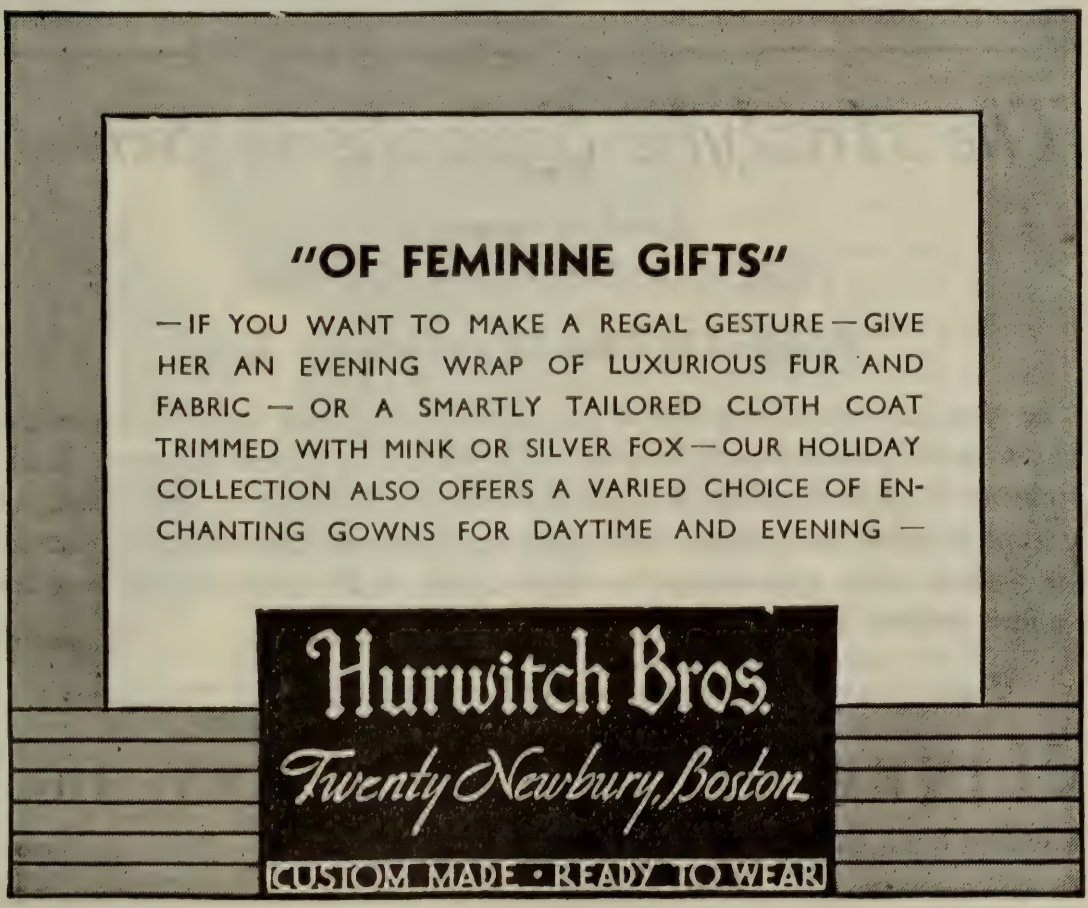
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tional tension into purely musical effects is accomplished by the same logical processes that we find elsewhere in his work.

" Hindemith's style has gained in tonal plasticity to the same degree that he has simplified his art technically. The few themes of the symphony are tonal symbols of extraordinary vitality and perceptibility, but at the same time they obey a logic that is subject to wholly personal laws. The effect is further increased by the circumstance that in the first part, *Angelic Concert* (based on the picture of the Nativity painted by Grünewald for the Isenheim Altar), and in the third part, the Vision of the Temptation of Saint Anthony, old church melodies are used. These ancient melodies constitute the true germ-cell of music; they determine its melodic and harmonic tissue.

" But this is nothing new in Hindemith's case. The liturgical modes have exercised a deep influence on his music. This influence is evident in his *Marienleben* and in *Das Unaufhörliche;* it breaks through again with all its force in *Mathis der Maler.* It seems as though Hindemith, after many digressions, were recurring to his works of a decade ago. The pathos, the subdued lyricism, the plasticity of the musical vision — all these appear to establish a connection between his most recent art and its earlier expressions. . . .

" The simplicity of *Mathis der Maler* does not mean, however, that Hindemith is renouncing his principle of polyphonic development.



Polyphony, counterpoint inspired by Bach, remains the basis of his musical thinking and feeling. In the course of the last few years, however, he has abandoned more and more all dispensable contrapuntal ballast, and has lightened his linear style. . . .

" This polyphonic style gains, in The *Mathis* Symphony, a symbolic force which is something entirely new for Hindemith. Without, as we have said, employing descriptive music in the ordinary sense, effects are obtained here which could not have been realized by means of dramatic expressiveness. In this connection, we must mention especially the last movement, the pictorial subject of which (the Saint tortured by fantastic beasts) stimulated the tonal imagination of the composer to an exceptional degree.

" The development of the three movements is singularly clear. The dynamic curve descends from the festive and happy *Angelic Concert* of the beginning to the quiet elegy of the *Entombment,* and then proceeds, after the music of the Saint's ordeal, to the concluding Hallelujah Hymn of the final visionary exaltation.

I. Angelic Concert

(*Ruhig bewegt — Ziemlich lebhafte Halbe*)

" The tonal basis of the symphony is D flat, in the range of which there lie the old melodies used in the first and third parts. In the *Angelic Concert,* the tension between the tonalities of D flat and G underlies the harmonic construction of the movement. The Cantus firmus, *' Es sungen drei Engel '* (' Three Angels Sang '), which we hear first in the trombones (eighth bar), is developed dynamically upward. This is followed by a quick main part, in three sections. The first section is based on

The Analytic Symphony Series

Edited and annotated by

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a theme (flutes and first violins) which can be regarded as a model of Hindemith's style in melodic development — a melody which is signalized by its wavering between major and minor. A second theme follows (strings), of serener and more lyrical character. A third section deals with these two themes in a lightly hovering fugato, to which is added, again in the trombones, the 'Angel' melody. The last phrase of the 'Angel' melody leads back to that tender serenity which spreads over the entire movement, and which evokes for us the gentle radiance of Grünewald's incomparable representation of the Nativity. A concise coda forms a joyous close, fortissimo."

II. Entombment

(Sehr langsam)

"The two chief themes of the second movement, the *Entombment,* are typical of Hindemith's melodic style — the first with its purely 'linear' structure (muted strings, woodwind); the second with its intervallic structure of fourths and fifths (oboe, then flute, with pizzicato accompaniment). In wonderful simplicity ascend the melodic lines of the solo woodwinds; and how beautiful is the effect of the plaintive call of the clarinet, after the short crescendo and the pause!"

III. The Temptation of Saint Anthony

(Sehr langsam, frei im Zeitmass — Lebhaft)

"It is the third movement which is executed in the broadest and boldest manner. From the visual tension of Grünewald's picture, an aural tension has been created. The power of the music is so marked that one might almost be induced to impart to this movement a poetic interpretation, although the themes are developed in a strictly linear manner, and even the most grandiose sound effects betray a cogent musical logic. Hindemith's art of tonal disposition is consorted with a power of fancy which astonishes even those who best know his works. The Temptation of the Saint develops over a tremendous tonal canvas, from the opening unison of the strings (bearing the quotation, *Ubi eras, bone Jhesu ubi eras, quare non affuisti ut sanares vulnera mea?*), up to the brass chorale of the final Hallelujah. The cycle of the key of D flat is the foundation of the harmonic development, the symbol of Sanctity. The greater the struggle of the contesting forces, the more widely does the piece depart from this harmonic basis. The ascent of the string unisono, which is intensified in an astonishing manner by the opposing figure in the brass instruments, is a striking example of a crescendo developed in the linear manner. This heroic

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statement is followed by the first assault of the opposing forces (if this expression can be applied to so purely musical a process), with another theme for the unison strings. The solo woodwinds answer, while the stream of motion flows on in the strings. A grandiose passage closes the first part of the movement. There is a long and elaborate working-out. The battle is already decided when the key of D flat is again reached with the fugato. Clarinets, then the horn, recur to the theme of the unisono string introduction; we hear, in the woodwinds, the hymn, *Lauda Sion Salvatorem;* and then, fortissimo on the brass, the Hallelujah leads us to a resplendent and triumphant close in D-flat major."

The symphony is scored for two flutes and piccolo, two oboes, two B-flat clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, timpani, percussion, and strings.

When *"Mathis der Maler"* had its first performance in Berlin last March, the magazine "Melos" commented on the new score:

"One must not mistake the superficial success for the actual value of work of art. The public, however, showed unusual enthusiasm over the performance of this modern work and its composer, far more than is usually the case in contemporary compositions, and without exaggeration one can see in this at least public recognition of that modern art which Hindemith represents. This was an important factor. Not the decadence and pedantry of the music-drama but a music springing from a living union with the old masters and, therefore, a growing, vital and deeply felt music is determining the future development of music. Paul Hindemith is its symbol.

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"The performance was in itself a musical event of importance. Hindemith, in these three movements, reveals a completely new simplicity and plasticity. The tendency toward simplification may have been influenced by the general developments recently, but it has been definitely noticeable in Hindemith for the past three years; at the same time there is an obvious casting off of certain formal elements and the breaking through of a new intensity of feeling. That strong and pure emotion which pervades the 'Marienleben' and 'Cardillac' breaks through with great power in this symphony with irrefutable force."

The following works by Hindemith have been performed at these concerts:

Concerto for Orchestra, *Op.* 38
March 5, 1926

Kammermusik for String and Brass Instruments
(*Composed for the Fiftieth Anniversary of the Boston Symphony Orchestra*)
April 3, 1931
February 26, 1932

The attitude of Germany toward Hindemith seems to have undergone a change since 1924, at which time Lawrence Gilman called Paul Hindemith, in a programme book of the Philadelphia Orchestra, "the Young Hopeful of contemporary musical Germany. He is only twenty-



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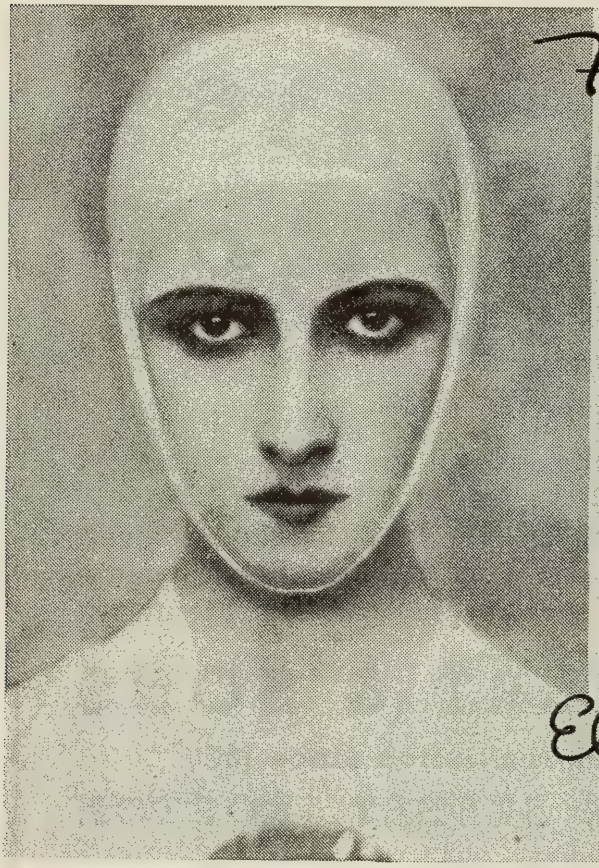
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nine years old, yet he has already found a place in Riemann's great *Musiklexicon* as ' the freshest and most full-blooded talent among the younger German composers.' He has achieved the not inconsiderable feat of delighting the conservatives because he does not yield too much to radical clamor, and placating the radicals because he is not hopelessly reactionary. He appears to be adept at carrying water on both shoulders. He has won the approval of that mellowing old Tory, Richard Strauss, and at the same time he is said not to be wholly unacceptable to the more ferocious of the Young Lions of the German countryside. He seems to be able to write polytonally or atonally if he chooses, but also to write, as the Academics might observe, like a gentleman. Richard Strauss is reported to have said to him: ' But why do you write atonally, when you have talent? ' "

A different point of view is indicated by an article in " Melos," written when *" Mathis der Maler "* was played in Berlin last spring:

" The performance was an artistic-political as well as a musical occasion. For the first time in new Germany a new work of Paul Hindemith was played. Every one is aware of the present world philosophy which considers it necessary to ban Hindemith. The honesty of this opinion, born of the inability to understand the new, revolutionary art, is frankly admitted. However, one also knows that influence is brought to bear to prevent performances of Paul Hindemith's work



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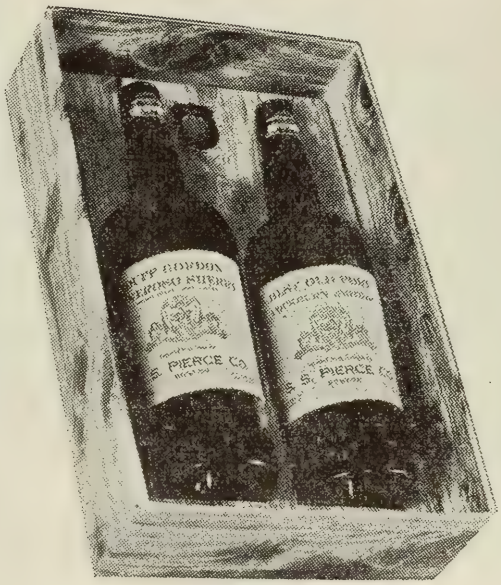
"Even if such opinions have no significance to those who really understand the spiritual meaning of German music and who know the work of Hindemith and the attitude of the entire creative German youth, still the danger exists that if the work of Hindemith is besmirched by these people with the phrase 'an enemy of culture,' the natural development of those who were a part of the new art would be hindered, if only temporarily. It seemed necessary that such influences should be publicly counteracted by some one in authority. This occurred with the world premiere of the symphony, 'Mathis der Maler,' by the State Councillor and Opera Director Wilhelm Furtwaengler, who holds the most representative place today in German musical life." J. N. B.

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* These quotations are from Mr. Burkhard's "The Isenheim Altar," in the Speculum, January, 1934, published by the Mediaeval Academy of America, Cambridge, Mass.

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monly considered the most imposing single monument of German painting. . . . It was ordered for the monastery church of St. Anthony in Isenheim, near Colmar in Alsace, by the abbot Guido Guersi, and its paintings were presumably completed by Grünewald several years before the abbot's death in 1516. During the reign of terror following the French revolution, the altar was carelessly dismembered in order to save it from destruction. Subsequently almost all of the superstructure and some of the sculptured figures, which had been broken off, were lost, stolen, or destroyed. Fortunately, even though the altar has never been reconstructed, most of the figures and all of Grünewald's paintings have been preserved. These are today assembled for display in the Unterlinden Museum of Colmar, where they fairly overwhelm the visitor with their imaginative boldness, emotional power, brilliant variety of color, and sheer magnificence of design and execution."

The Concert of Angels was a companion panel to the *Incarnation*. The painter's rampant fantasy, expressed in a dazzling array of prismatic colorings, in the architectural decoration, in the ethereal perspective of heads and wings, is extended to the bowing technique of the angel in the foreground, playing a bass viol. " Behind him rise two pale-rose marble steps which support a richly decorated, fantastic little tabernacle. The polychrome architecture and sculptural decoration, both of human forms and designs from nature, brightened with gold

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and different shades of red are varied and colorful; no less the celestial choir, some of whose members, with brown exotic features and gay feathered headdress, of green, blue, orange, and red, approach the grotesque. The whole is vibrant with life, the figures of the floating angels becoming ever smaller as they reach far back to the depths of the chapel or rise to its very top, the gesticulating sculptured forms of the three prophets appearing to grow from the capitals and pillars of the little temple. The restless forms of scrolls and leaves on the architecture stand out sharp and clear against the dark background; the different groups of angelic figures make less abrupt transitions from dark to light. The brightest spot of all is the figure of Mary kneeling in the smaller opening of the temple, a crown of pointed fragile leaves like tongues of flame upon her head. The large luminous yellow, orange, and red gloriole surrounding her upper body outshines the light of the moon and sun with its intense brilliance, fairly inflaming the angels above her head. Behind her the chapel sinks again into the darkness of night."

The Entombment is the predella, the footpiece to the large, poignant central panel of the Crucifixion. "The despairing complaint of the group at the left in the Crucifixion is somewhat subdued in the scene of mourning on the predella. Noisy protest here yields to silent tears, stormy emotion to resigned calm, dramatic intensity of the passion to a lyric mood of elegy more befitting the quiet scene of lamentation. The life-size body of Christ, half reclining in the foreground to the right, is supported under the arms by John, a figure much smaller and very discreetly treated. The treatment of the dead body is realistic in detail, in the careful indication of sinews and muscles, with the hands stiff in death, gaping wounds in the feet, thorns sticking in the flesh,

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but it is no longer horrible or repellent. The drapery is less disturbed, the hair smoothed, the expression of pain in the pale tear-stained faces of Magdalene and Mary considerably softened; the gesture of their clasped hands, elaborated with loving care, is more restrained. . . . Before the empty tomb, almost exactly in the centre of the free space, lies the crown of thorns, withered and dead. There is a mild melodious harmony throughout the balanced symbolical landscape, which is suffused with soft natural evening light, equally distributed over the entire expanse. The different shades of blue, of red, brown, and green are, furthermore, combined in a surprisingly modern manner, making the scene of mourning the most beautiful in coloring of the entire altar."

The Temptation of St. Anthony is in disturbing contrast to its calm counterpart — the panel of St. Anthony in conversation with St. Paul, the Hermit. "The so called temptation of St. Anthony more nearly resembles an assault. One discovers the poor tortured saint, prostrate and apparently helpless before the attack of a veritable chaos of monstrous demons that swarm down upon him from all sides. The devils are imaginary combinations of all kinds and conditions of men and beasts, their parts curiously assembled from different creatures of the entire animal kingdom. In the foreground a small dragon, with what looks like a turkey's head, picks at the saint's right hand, which holds

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a rosary and staff. At the right a feathered foe with an eagle's head, long birds' legs, and a muscled fleshy human forearm raises a knotty threatening club. Next looms a gaping fish mouth, which seems to belong to a sort of hippopotamus. Completing the vicious circle, appear other uncanny beasts that pull apart the fallen saint's mantle, tear his hair and lunge forward to strike him with bones and sticks. In the left hand corner squats a horrible creature, human in face and form but with webbed feet, his arms, legs and swollen abdomen covered with loathsome running sores."

According to the *"Legende dorée":** "And anon they came in form of divers beasts wild and savage, of whom that one howled, another siffled, and another cried, and another brayed and assailed S. Anthony, that one with the horns, the others with their teeth, and the others with their paws and ongles, and disturned, and all to-rent his body that he supposed well to die. Then came a clear brightness, and all the beasts fled away, and S. Anthony understood that in this great light our Lord came."

* English translation of William Caxton.



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By G. Francesco Malipiero

Born at Venice, March 18, 1882 –

THE score of the Concerto, like Malipiero's symphony heard earlier this season, is inscribed "Asolo," but the date is more than a year earlier – February 22, 1932. The Concerto had its first public performance by Viola Mitchell and by the Concertgebouw in Amsterdam, Pierre Monteux conducting, March 5, 1933. The violinist also performed the work with the Augusteo Orchestra in Rome, Bernardino Molinari conducting, April 16, 1934, and with the Venice Symphony Orchestra in that city on March 14, 1934. These performances will be the first in this country. The Concerto is dedicated to Mrs. Elizabeth Sprague Coolidge.

"The themes of this concerto are more than vantage points for the uses of development; they express successively the musical ideas of the composer, and their variation is conditioned by the musical discourse. The first theme of the first movement (allegro con spirito), recurring twice, is perhaps the most incisive, but an attempt to enumerate all of the themes would confuse rather than help the hearer. The second movement, on the other hand, is more thematic, because the principal idea returns several times and becomes its structural feature. The third movement begins with a short and lively theme for the orchestra alone,



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which ends with the entrance of the violin in what might be called, not a true cadenza, but rather a movement of a sonata for violin unaccompanied. This resolves itself into an orchestral adagio which is the conclusion of the sonata-cadenza and in which it would be difficult to define the actual theme. There follows a final allegro, forming a crescendo on a single theme."

The orchestral part of the concerto is scored for 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 1 trumpet, side drum, tambourine, bass drum, celesta, glockenspiel, and strings.

These works of Malipiero have been performed at these concerts:

"Le Pause del Silenzio" Seven Symphonic Expressions
April 4, 1919 (Henri Rabaud, Conductor)
March 5, 1920 (Pierre Monteux, Conductor)
"Impressioni dal Vero" (Part I)
December 23, 1920 (Pierre Monteux, Conductor)
"La Cimarosiana," Five Orchestral Pieces by Cimarosa, re-orchestrated by Malipiero
November 11, 1927 (Dr. Serge Koussevitzky, Conductor)
Symphony (in four tempi, as the four seasons)
October 19 & 20, 1934 (Dr. Serge Koussevitzky, Conductor)

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VIOLA MITCHELL

VIOLA MITCHELL was born in Pittsburgh, Pa., on July 11, 1911. She began to play in concerts at the age of six and appeared with several orchestras in this country, playing concertos of Mendelssohn, Bruch, Saint-Saëns, and Bach. She also gave recitals as a child violinist. Miss Mitchell was trained in the tradition of Sevcik and Auer, for she studied with a pupil of these masters. She went to Europe at the age of 14, and stayed in Brussels for three years as the youngest pupil of Eugene Ysaye. She made her European debut with orchestra at the age of 16 in Brussels, playing concertos of Mozart, Brahms and Ysaye.

For two seasons, 1932 to 1934, Miss Mitchell has toured Europe, appearing with the Paris Symphony Orchestra, the Concertgebouw in Amsterdam, and other orchestras in Belgium, Germany, Italy and France. She played the Concerto of Malipiero in its first performance in Amsterdam, and likewise played it at the Augusteo in Rome, and in Venice. She is now beginning her first season in this country as an adult artist.

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By ANTON DVOŘÁK

Born at Mühlhausen (Nelahozeves) near Kralup, Bohemia, September 8, 1841; died at Prague, May 1, 1904

DVOŘÁK in 1892–93 was living in New York as the Director of the National Conservatory of Music. He made many sketches for this symphony. In the first of the three books used for this purpose, he noted "Morning, December 19, 1892." Fuller sketches began January 10, 1893. The slow movement was then entitled "Legenda." The Scherzo was completed January 31; the Finale, May 25, 1893. A large part of the instrumentation was done at Spillville, Iowa, where many Bohemians dwelt.

This symphony was performed for the first time, in manuscript, by the Philharmonic Society of New York on Friday afternoon, December 15, 1893. Anton Seidl conducted. Dvořák was present. The first performance in Boston was by the Boston Symphony Orchestra, Mr. Paur conductor, on December 30 of the same year.

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When this symphony was played at Berlin in 1900, Dvořák wrote to Oskar Nedbal, who conducted it: "I send you Kretzschmar's analysis of the symphony, but omit that nonsense about my having made use of 'Indian' and 'American' themes — that is a lie. I tried to write only in the spirit of those national American melodies. Take the introduction to the symphony as slowly as possible."

The symphony aroused a controversy, in which there was shedding of much ink. The controversy long ago died out, and is probably forgotten even by those who read the polemical articles at the time and expressed their own opinions. The symphony remains. It is now without associations that might prejudice. It is now enjoyed or appreciated, or possibly passed by, as music, and not as an exhibit in a case on trial.

Yet it may be good to recall the circumstances of the symphony's origin. In the feverish days of the discussion excited by the first performance of this symphony, it was stated that Mr. Krehbiel and others called the attention of Dvořák, who was then living in New York, to Negro melodies and rhythms; that the Bohemian composer then wept with joy and rushed after music paper; that he journeyed to a Western town inhabited chiefly by Bohemians, a town in Iowa, where he could

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find the stimulating atmosphere to write masterpieces of a truly American nature. Some may also remember that soon after the first performances of the symphony there was a distressing rumor that portions of it had been composed long before Dvořák came to New York; long before his eyes were dimmed and his knees turned to water by hearing Negro tunes.

As the late Henry Edward Krehbiel was deeply interested in the conception and birth of the symphony, it is better to quote his words: *

"Last spring the eminent Bohemian composer published his belief that there was in the songs of the Negroes of America 'a sure foundation for a new National School of Music,' and that an intelligent cultivation of them on the part of American composers might result in the creation of an American School of Composition. His utterances created a deal of comment at that time, the bulk of which was distinguished by flippancy and a misconception of the composer's meaning and purposes. Much of the American criticism, in particular, was based on the notion that, by American music, Dr. Dvořák meant the songs of Stephen C. Foster and other contributors to old-time Negro minstrelsy, and that the school of which he dreamed was to devote itself to the writing of variations on 'The Old Folks at Home' and tunes of its class. Such a blunder, pardonable enough in the popular mind, was yet scarcely

* From a little pamphlet, "Antonin Dvorák's Quartet in F major, Op. 96" (New York, 1894.)

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venial on the part of composers and newspaper reviewers who had had opportunities to study the methods of Dr. Dvořák in his published compositions. Neither is it creditable to them, though perhaps not quite so blameworthy, that they have so long remained indifferent to the treasures of folk-song which America contains. The origin of that folk-song has little to do with the argument, if it shall turn out that in it there are elements which appeal to the musical predilections of the American people, and are capable of utilization in compositions in the higher form. As a matter of fact, that which is most characteristic, most beautiful, and most vital in our folk-song has come from the Negro slaves of the South, partly because those slaves lived in the period of emotional, intellectual, and social development which produces folk-song, partly because they lived a life that prompted utterance in song, and partly because as a race the Negroes are musical by nature. Being musical, and living a life that had in it romantic elements of pleasure as well as suffering, they gave expression to those elements in songs, which reflect their original nature as modified by their American environment. Dr. Dvořák, to whom music is a language, was able quickly to discern the characteristics of the new idiom and to recognize its availability and value. He recognized, too, what his critics forgot, that that music is entitled to be called characteristic of a people which gives the greatest pleasure to the largest fraction of a people. It was therefore a matter of indifference to him whether the melodies which make the successful appeal were cause or effect; in either case, they were worthy of his attention.

" He has not said these things in words, but he has proclaimed them



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in a manner more eloquent and emphatic: he has composed a symphony, a quartet, and a quintet for the purpose of exemplifying his theories. The symphony he wrote in New York, the chamber music in Spillville, Iowa, a village which contains a large Bohemian population."

The discussion was no doubt healthful and profitable, for without lively discussion, art is stagnant. MacDowell's "Indian" suite was sketched before Dvořák's symphony was announced; but the controversy led to still more careful investigation, especially into the character of the North American Indians' music. Mr. Krehbiel studied carefully this music and discussed it in articles of permanent value. Mr. Fillmore, who began the study in 1888, Alice C. Fletcher, Frederick R. Burton, Henry F. Gilbert, and others have made valuable contributions to this branch of musical inquiry. P. H.

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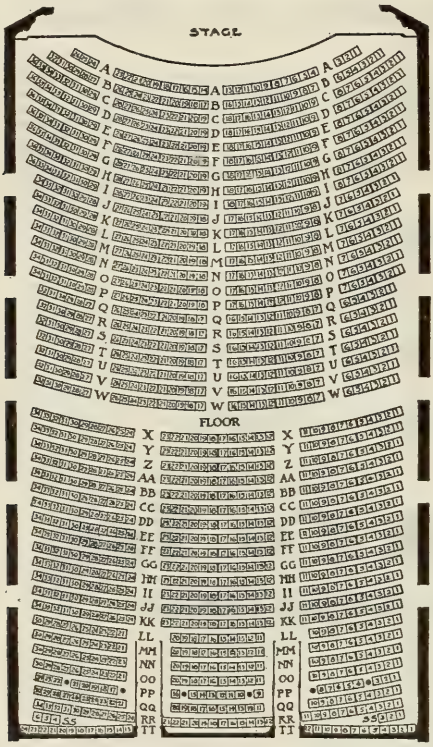
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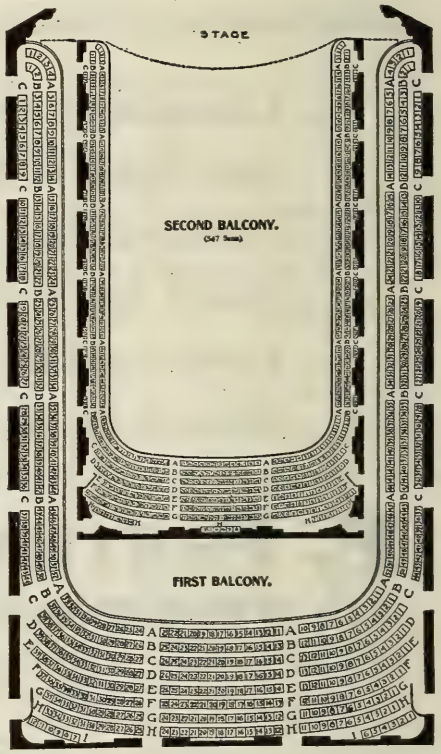
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10	500–1,000	5,250
13	250–500	3,750
19	150–250	3,400
74	100	7,400
81	50–100	4,155
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[March 5, 1854 — November 30, 1934]

Resolution adopted by the Trustees of the Boston Symphony Orchestra, at their meeting, December 3, 1934

PHILIP HALE was one of those of whom it may most truly be said that nothing human was alien to him. Learned in many fields, richly endowed with wisdom and wit, his work and fame were related to the field of music. It was the great privilege of the Boston Symphony Orchestra and of its audiences that for more than thirty years from 1901, that is for more than half of the entire life of the Orchestra, he was the Editor of its Programme Books. Under his hand they became a stimulating treasury of musical information and comment for all who read them week by week, and, in their wide distribution throughout the country, erected a monumental standard of chronicle and criticism.

In his important work for the press he did not scruple to inflict the faithful wounds of a friend. His sympathy with the best in the creation and interpretation of music went far to clarify and determine the taste of his multitude of readers. Through the many changes inevitably falling within thirty years of musical life in Boston, he remained the constant figure, as if himself an " institution." With his deeply lamented death, an era is closed. Yet the links which he forged between the Orchestra and the public are those of a chain which must long continue to owe much of its strength to him.

The Trustees of the Orchestra would thus express their deep sense of admiration, gratitude, and affection.

Next week the Orchestra will give concerts in Buffalo, Ann Arbor, Toledo, Cincinnati, Pittsburgh, and Schenectady. The next regular pair of concerts will take place on December 21 and December 22

Ninth Programme

FRIDAY AFTERNOON, DECEMBER 21, *at* 2:30 *o'clock*

SATURDAY EVENING, DECEMBER 22, *at* 8:15 *o'clock*

CORELLI Concerto Grosso No. 8, *Op.* 6
("Christmas Concerto"), for String Orchestra with Organ

TOCH "Big Ben," Variation Fantasy on the Westminster Chimes

HILL Symphony No. 1, in B flat major, *Op.* 34

I. ALLEGRO MODERATO, MA RISOLUTO
II. MODERATO MAESTOSO
III. ALLEGRO BRIOSO

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SAINT-SAËNS Symphony in C minor, No. 3, *Op.* 78

I. ADAGIO; ALLEGRO MODERATO; POCO ADAGIO
II. ALLEGRO MODERATO; PRESTO; MAESTOSO; ALLEGRO

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Programme

The Soul's Departure	OLD BRETON SONG (*arranged by* Deems Taylor)
There is a Ladye	WINIFRED BURY
There's not a Swain on the Plain	PURCELL–MOFFAT
O to be a Child once More (*O wüsst ich doch den Weg zurück*)	JOHANNES BRAHMS
Love Song	JOHANNES BRAHMS
Fare Thee Well (*Lebe Wohl*)	HUGO WOLF
The Omnipotent	FRANZ SCHUBERT
Monologue from "Boris Godunoff"	MOUSSORGSKY
God's World	JACQUES WOLFE
To the Children	RACHMANINOFF
Traffic	CHARLES RIDGWAY
Death's Lullaby	MOUSSORGSKY
Come Buy (*from Shakespeare's "A Winter's Tale"*)	BUZZI–PECCIA

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TUESDAY AFTERNOON, December 18, at 3

Programme

Schubert Symphony No. 8 in B minor, "Unfinished"

Schumann Overture, Scherzo and Finale, *Op.* 52

Brahms Concerto for Violin and Orchestra, *Op.* 77

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INCORPORATED

Dr. SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes

By PHILIP HALE AND JOHN N. BURK

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CONCERTO GROSSO, NO. 8 ("CHRISTMAS" CONCERTO) *Op.* 6

By ARCANGELO CORELLI

Born at Fusignano, near Imola, Italy, on February 17,* 1653; died at Rome on January 8, 1713

THE twelve Concerti grossi of Corelli for two violins and violoncello as Concertino obbligato and two violins, viola, and bass as Concerto grosso, were Corelli's last work. They were published in folio at Rome in December, 1712.

The edition used at these concerts is Ricordi's, edited by Alceo Toni† (for strings and organ). There is this description: *"Fatto per la Flotte di Natale."*

* This date is given by Riemann; Paul David in Grove's Dictionary gives February 12th or 13th. The dates of Corelli's birth and death "depend on the translation of Corelli's epitaph as copied by Dr. Burney in his 'History,'" says David.

† Alceo Toni, born at Lugo (Romagna), on May 22, 1884, a pupil of Pratella, went to Milan where he composed and conducted. In 1921 he gave a series of concerts of Italian music at Bucharest. He has conducted important concerts at the Augusteo, Rome. He has composed much chamber and vocal music, sacred music and operas, and has revived many ancient works. He has held the technical direction of the Raccolta Nazionale delle Musiche italiane, Milan and is music critic of "Il Popolo d'Italia" of that city.

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This edition of the Concerto was performed in Boston at a concert of the Eighteenth Century Symphony Orchestra, conducted by Raffaele Martino, in the St. James Theatre on February 24, 1924. Miss Persis Cox then played the harpsichord part. It was played at these concerts October 16, 1925.

Corelli, famous violinist and illustrious composer, was a pupil of Giovanni Benvenuti, at Bologna. He went to Rome in 1671; joined the orchestra of the Capranica Theatre, and studied composition with Matteo Simonelli. It appears that Corelli lived in Germany in 1679–81 (Munich, Heidelberg, Hanover), but in 1682 he made Rome his abiding-place and there he was befriended by the Cardinals Benedetto Pamphili and Ottoboni. The story that going to Paris in 1672, he excited Lulli's jealousy, is doubted. His European reputation and his influence on other composers were great. He bequeathed a valuable collection of paintings and about $300,000 to Cardinal Ottoboni, in whose palace he lived. The Cardinal accepted the pictures, but gave the money to Corelli's relatives.

It is said that Corelli in his later years was a prey to melancholy. Modest, amiable, he was simple in his life, dressing almost shabbily; always going about on foot, instead of taking a carriage.

As violinist he laid the foundation for technical development and

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writing for the solo instrument; as a composer he founded the manner of orchestral writing on which the future development rested.

The list of his works includes, besides the Concerti grossi, many sonatas for two violins and continuo; 48 Sonate a tre, Op. 1–4; 12 Sonate a violino e violone e cembalo, Op. 5. P. H.

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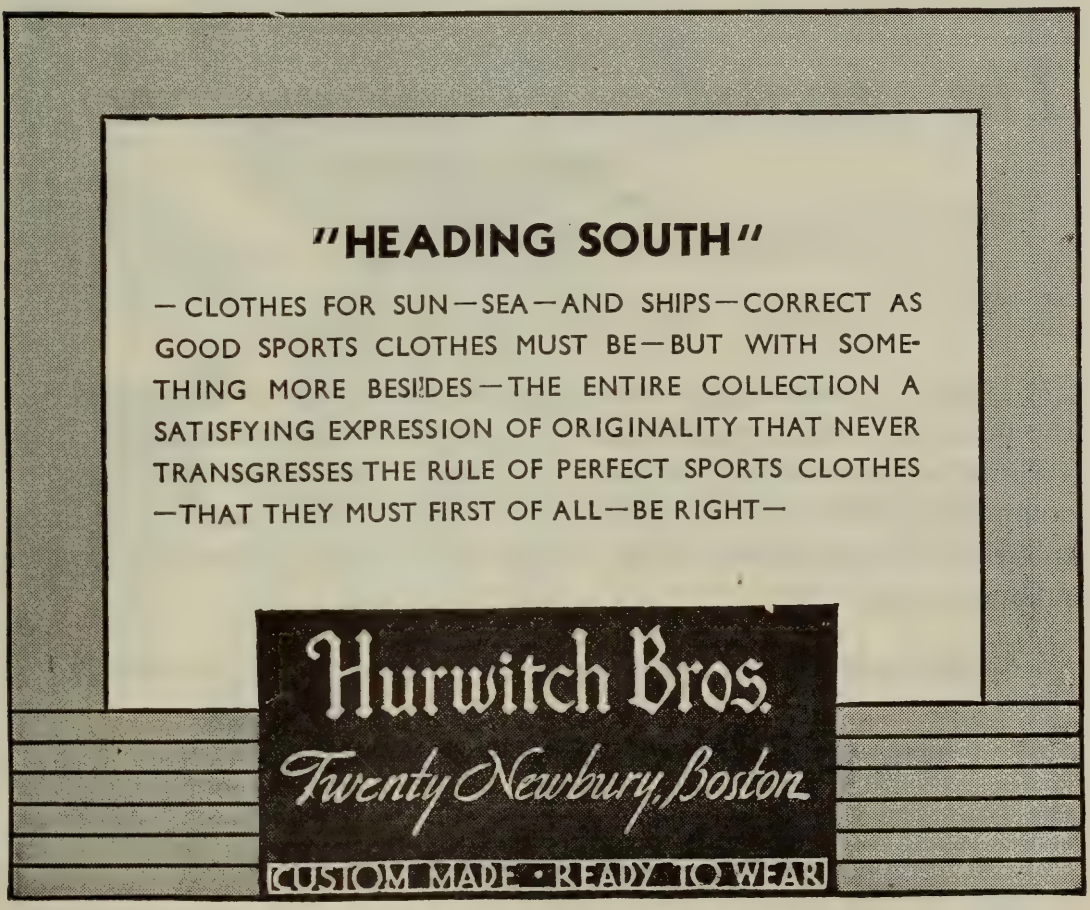
By EDWARD BURLINGAME HILL

Born at Boston, Mass., on September 9, 1872; now living in Cambridge, Mass.

THIS symphony was performed for the first time by the Boston Symphony Orchestra in Boston on March 30, 1928. The orchestra played it in New York later in that season, and again in Boston, March 22, 1929.

We are indebted to Mr. Hill for the following account of his symphony:

"This symphony was composed from June to November, 1927. It has no descriptive basis, hints at no dramatic conflict or spiritual crisis. It attempts merely to develop musical ideas.



"After three measures of introduction, the principal theme is announced by the horns. After the usual transition, the second theme, given mainly to strings, appears in the mediant major. The conclusion theme emphasizes the same tonality. The development is based upon the principal subject, and the conclusion theme up to the passage which leads to the restatement. The second theme is then given more orchestral emphasis. The coda is brief, and the end quiet.

"In the slow movement, a section in E-flat minor gives way to an episode in the relative major. After some development, the first section returns somewhat varied, and closes with an allusion to the central episode.

"The finale is virtually in rondo form. The first theme is rhythmical; the second lyrical. Towards the close of the movement, the second theme is given to the brass, leading to a brief coda.

"The following instruments are used: four flutes (the third and fourth interchangeable with piccolos), two oboes, English horn, three clarinets in B-flat, bass clarinet in B-flat, two bassoons, double-bassoon, six horns in F, four trumpets in B-flat, three trombones, bass tuba, kettledrums, bass drum, snare drum, cymbals, triangle, tambourine, Glockenspiel, piano, and the usual strings.

"The score is dedicated to Sergei Koussevitzky." P. H.

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By ERNST TOCH

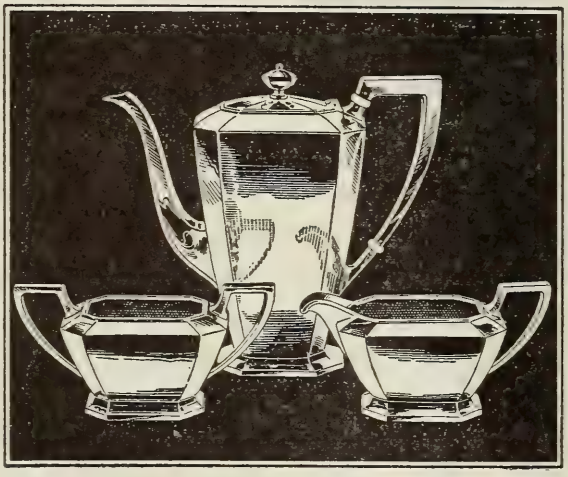
Born at Vienna on December 7, 1887; now living in New York

WHEN Ernst Toch arrived in New York last September, he spoke to a writer for the New York Times of his "Westminster Fantasy" which "was conceived one shrouded cloudy midnight near the Parliament Buildings in London."

It now appears that Dr. Toch, after mentally shaping this score during his recent sojourn in London, did the actual writing of it in New York — a fact which is borne out by the same article in the New York Times: "Dr. Toch scores his works, whether for orchestra, quartet or piano, in their final form without preliminary sketches; a method which implies an inner ear of remarkable exactness and an immense instrumental knowledge."

The composer has kindly provided the following paragraph about his Variation Fantasy:

"The suggestion for 'Big Ben' came to me during my stay in Lon-



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don in the winter of 1933–34. Once on a foggy night, while I was crossing Westminster Bridge, the familiar chimes struck the full hour. The theme lingered in my imagination for a long while, and evolved into other forms, somehow still connected with the original one, until finally, like the chimes themselves, it seemed to disappear into the fog from which it had emerged. I have sought to fix this impression in my Variation Fantasy. The piece was actually written later in New York, in October and November, 1934."

The composer uses a large variety of percussive instruments to gain his ends. The instrumentation includes: 2 flutes and piccolo, 2 oboes, English horn, 2 clarinets in B-flat, clarinet in E-flat, 2 bassoons, 4 horns, 4 trumpets, 3 trombones, 1 bass tuba, timpani, low chimes (E–D–C–G), small chimes, large drum, side drum, cymbals, xylophone, triangle, castanets, 2 different small chinese wood drums, tam tam, celesta, harp and strings.

The score opens and closes with the full Westminster chimes to a background of violin figures, and finally to a roll of the timpani and small drums. There are sections in contrasted tempi suggesting variations, but after the theme is fully stated by the strings in the first (Vivace) it recurs only in fragmentary fashion. Different instruments give one of the "quarters," but with rhythmic or other embellish-

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ment of the essential notes. The listed tempi (andantino — scherzando leggiero — slower, free — molto tranquillo) suggest the course of the variation fantasia.

Ernst Toch was born December 7, 1887, in Vienna of a mercantile family in which there seems to have been no musical strain whatsoever. The first signs of musical talent naturally passed unnoticed in the boy, who learned the notation of music by standing near the piano while his friends at school played. Ernst Toch made attempts at musical composition despite the discouraging attitude of his parents, and was compelled to spend his pocket money secretly in buying classical scores in which Mozart's chamber music seems to have predominated.

While still in High School at the age of sixteen, Toch contrived to study at the Vienna Conservatory, but he had already mastered the elements of the art by his own efforts. One of his friends showed an early quartet in A minor to the Rosé Quartette in Vienna, and the famous



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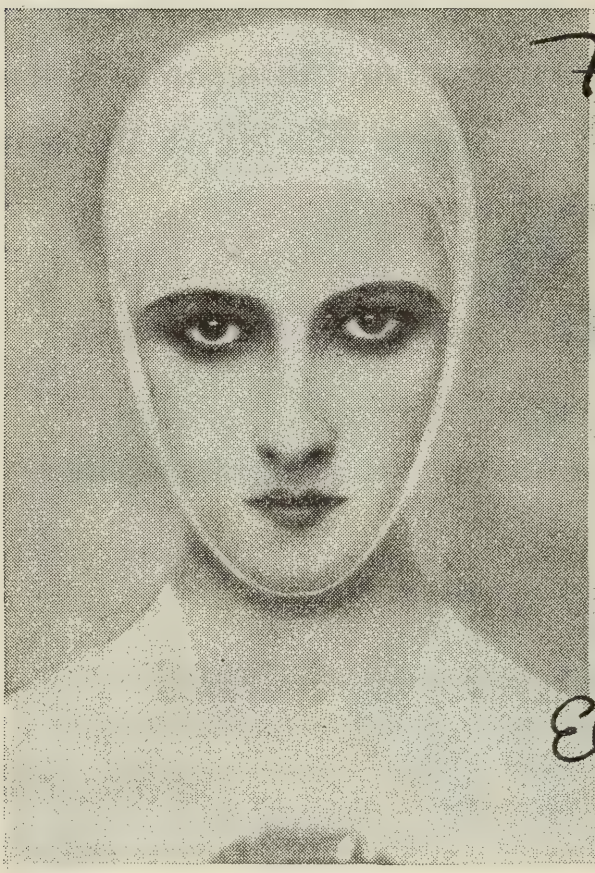
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protagonists of Schoenberg's music played this and later others. Toch was constrained on graduation from high school to study medicine for two years, but a Mozart scholarship which he received in 1909 enabled him to attend the Conservatory at Frankfort am Main where he studied piano with Professor Willy Rehberg.

Toch became teacher at the Mannheim Hochschule für Musik, and composed a number of works. When the war came he saw long and active service in the Austrian infantry on both the Italian and Russian fronts. He was married while on furlough in 1916. Returning after the war to his position at Mannheim, he soon attained a considerable reputation as a composer. His works include a large amount of chamber music, also orchestral music and concertos. He has written several operas and incidental stage music. He left Germany about a year ago, and made his residence in England. He is now teaching in the New School for Social Research, in New York.

Dr. Toch's Piano Concerto Opus 38 was played at these concerts (Jesús María Sanromá, pianist) on December 28, 1928, and again on March 25, 1932, when the composer, then making his first visit to America, appeared as soloist. Toch's Bunte Suite Opus 28 had its first American performance on the latter programme. J. N. B.



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ENTR'ACTE

CAMILLE SAINT-SAËNS

By PHILIP HALE

An enemy of Saint-Saëns — and Saint-Saëns made enemies by his barbed words — might have applied to him the lines of Juvenal:

> Grammaticus, rhetor, geometres, pictor, aliptes,
> Augur, schoenobates, medicus, magus, omnia novit.
> Graeculus esuriens in coelum, jusseris, ibit.*

For Saint-Saëns was not satisfied with the making of music or the career of a virtuoso. Organist, pianist, caricaturist, dabbler in science, enamoured of mathematics and astronomy, amateur comedian, feuilletonist, critic, traveller, archæologist — he was a restless man.

He was of less than average height, thin, nervous, sick-faced; with

* Grammarian, painter, augur, rhetorician,
Rope-dancer, conjuror, fiddler, and physician,
All trades his own, your hungry Greekling counts;
And bid him mount the sky — the sky he mounts!
— *Gifford's Translation.*

Compare Dr. Johnson's lines

> All sciences the hungry Monsieur knows,
> And bid him go to hell — to hell he goes!



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great and exposed forehead, hair habitually short, beard frosted. His eyes were almost level with his face. His eagle-beak would have excited the admiration of Sir Charles Napier, who once exclaimed: "Give me a man with plenty of nose." Irritable, whimsical, ironical, paradoxical, indulging in sudden changes of opinion, he was faithful to friends, appreciative of certain rivals, kindly disposed toward young composers, zealous in practical assistance as well as in verbal encouragement. A man that knew the world and sparkled in conversation; fond of society; at ease and on equal terms with leaders in art, literature, fashion. A man whose Monday receptions were long famous in Paris, eagerly anticipated by *Tout Paris;* yet never so happy as when acting Calchas to Bizet's or Regnault's Helen in Offenbach's delightful "La Belle Hélène," or impersonating in an extraordinary costume Gounod's Marguerite surprised by the casket of jewels. An indefatigable student of Bach, he parodied the Italian opera of the 30's, 40's, 50's, in "'Gabriella di Vergi,' drama lirico, pochade carnavalesque en parodie d'un opéra italien composé (paroles et musique) par un ancien organist (œuvre de jeunesse)." *

Then there is his amusing "Carnival des Animaux," which was written, as his "Gabriella di Vergi," without intention of publication. A Parisian from crown of head to sole of foot; yet a nomad.

In 1867 Berlioz called Saint-Saëns "one of the greatest musicians of our epoch." In 1878 Bülow lamented in a letter to Hans von Bronsart that there was no musician in Germany like Saint-Saëns "except you and me." Liszt's admiration for Saint-Saëns is well known.

* A note added: "The libretto is written in the dialect of Montmartre and the Batignolles, brought there by the Auvergnats." After a private performance at Jules Barbier's in 1884, there was a public performance at La Trompette (Salle des Horticulteurs, March 14, 1885): Alfredo, Levy, tenor; Il Comte di Vergi, Lepers, baritone; Gabriella, Mme. Conneau. Mme. Viardot played the piano; César Franck, the harp.

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In 1918 there were some, even in this country, who applauded him as the greatest living composer. On the other hand, there have been critics who said that he was too much of a musician to be a great composer or creator. The praise of Gounod — "Saint-Saëns will write at will a work à la Rossini, à la Verdi, à la Schumann, à la Wagner" — was counted by them a reproach; it was regarded as a courteous manner of saying, "Saint-Saëns has the unfortunate façulty of assimilation." Hugues Imbert, discussing him, admitted that there is no graver censure than to say of an artist, "He is incapable of being himself."

So far as an intimate knowledge of music as a science is concerned, so far as fluency and ease of expression are concerned, Saint-Saëns was beyond doubt a remarkable musician.

The ambition of the French composer has long been, first of all, the stage. To achieve glory in the opera house is his dream, his struggle. For this he bends every energy. At a time when his colleagues were looking toward the stage, Saint-Saëns hankered after a more solid and durable reputation. His first work of any length was not an opera, not even an operetta; it was a symphony; his second important work was also a symphony; then followed church music, a third symphony, chamber music, concertos, etc.* Not till 1868 did he begin work on his

* His first symphony, E-flat, was composed in 1853 and published in 1855; his second symphony, F major, 1856, was not published. His third symphony, D major, 1859, was not published. The second symphony known today, A minor, 1859, is really the fourth; the third, C minor, 1886, the fifth in order of composition.

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"Samson et Dalila," which was not completed before 1877. His first opera performed in Paris, "Le Timbre d'Argent" (Théâtre Lyrique, February 23, 1877), was not begun until 1875.

Although he wrote over a dozen operas, only one, "Samson et Dalila," has true life in the theatre, and there are some who maintain that it should be performed only as an oratorio, though the scene of Samson's undoing in the second act has a passionate expression rarely found in Saint-Saën's other music. "Henry VIII," praised enthusiastically in 1883, is revived occasionally in Paris.

Saint-Saëns was mightily influenced in thought and expression by predecessors and contemporaries. First of all by Bach, whose influence is felt in unexpected moments: his wig is seen even among the Grecian scenic accessories of "Phryné." There is no servile imitation, no deliberate attempt to ape the style of the old master. Saint-Saëns had studied Bach so deeply and persistently that it was natural for him to use the same language, to mould his sentences in the same fashion. Then there is the influence of Beethoven, Schumann, Berlioz, Liszt, Wagner.

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The symphonic poems, perhaps his masterpieces, were inspired by Saint-Saëns' admiration for Liszt, his close friendship and example. Years ago there were Frenchmen that this music perplexed. Gustave Kahn found little in "Le Rouet d'Omphale," but "singular music, a sort of protest against ordinary evening music, mixed with protests of the double-bass unkindly received by the cymbals — but why insist on the mistake of a musician who has had so many fine hours?" One critic of repute insisted that the popularity of "Danse Macabre" rests entirely on its waltz rhythm.

The charge that his vein of melody is thin and poor is in a way unjust. There are abundant instances of sharply defined melody, unmistakable, original; melody that is drawn rather than colored; as a rule, without perfume, without blood, without emotion. Sometimes it is like an opening at chess: valuable for the contrapuntal complications that may result therefrom. His technical skill is so great that too often he takes thematic material of little worth and develops it in scholastic, arid fashion. There are pages, as in the Septet, where counterpoint is lugged in by the heels and is only pretentious padding. There is mere play of abstract intellect, a solving of problems that interest only the propounder. The element of surprise is only in the



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workmanship. The programme might state: "M. Saint-Saëns will now work out his exercise in the sight of the audience." The dryness is not the dryness of third-rate makers of music; it is the dryness of one whose wit and intelligence are known, who insists on abstruse thought, on self-absorption.

His vacillating judgments — as in the famous case of Schumann's Pianoforte Quintet — his shifting opinions, known to all, are not peculiar to him; nearly every musician or thoughtful amateur has gone through like experiences.*

We have spoken of his restlessness. This has not been satisfied by musical activity or by travelling from Cochin-China to San Francisco. He wrote copiously for the press, books, pamphlets, prefaces, feuilletons, poems, plays. His comedy, "La Crampe des Ecrivains," was produced at Algiers in 1892; the comedy, "Le Roi Apépi," at Béziers in 1903; "Botruocépale," Béziers, 1908. He discussed the phenomena of mirage, the relationship of plants with animals, materialism and music, hypnotism, lyres and citharas, child prodigies, hissing at concerts. The list is very long. The chief works are "Harmonie et Mélodie" (1885); "Notes sur les décors de théâtre dans l'antiquité (1886); "Rimes Familières" (1890); "Gounod et le 'Don Juan' de Mozart" (1893); "Problèmes et Mystères" (1894); "Portraits et

* Do I contradict myself?
Very well then I contradict myself,
(I am large, I contain multitudes).
— *Walt Whitman*



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Souvenirs" (1899); "École Buissonnière" (*s. d.*). The essays on music abound in noble sentiments, shrewd reflections, startling paradoxes, delightful malice.

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tioned with respect. Without consideration of his many admirable compositions, one should bear this in mind: In the face of difficulties, discouragement, misunderstanding, sneers, he worked steadily from his youth up and always to the best of his ability, for righteousness in absolute music; he endeavored to introduce into French music thoughtfulness and sincerity for the advantage and the glory of the country that he dearly loved.

SYMPHONY IN C MINOR, NO. 3, *Op.* 78

By CHARLES CAMILLE SAINT-SAËNS

Born at Paris, October 9, 1835; died at Algiers, December 16, 1921

THIS symphony was composed for the London Philharmonic Society, and first performed at a concert of that society in London, May 19, 1886, when the composer conducted. It was performed at Aix-la-Chapelle in September of that year under the direction of the

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composer; at a concert of the Paris Conservatory, January 9, 1887; in New York at a concert of the Philharmonic Society (Theodore Thomas conductor), February 19, 1887.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, February 16, 1901. Later performances in Boston by the same orchestra were on March 29, 1902; May 2, 1914; March 22, 1918; November 22, 1918; May 4, 1923; December 24, 1925; April 27, 1928; April 18, 1930.* The Adagio was played on December 23, 1921, in memory of the composer.

The success of the symphony at the first performance was great, though certain critics in London objected to "the novelties" (among them the introduction of a pianoforte and an organ) which "destroyed the old and unchangeable plan of the so-called classic symphonic art." *The Academy* thought that the great number of instruments, instead of augmenting in due proportion the force of the musical ideas, only masked their poverty; the composer's technical skill was admitted,

* There was a performance in Boston at a special concert of the Boston Symphony Orchestra, November 26, 1906, when Saint-Saëns took part. The programme, composed exclusively of compositions by him, was as follows: Overture to "Les Barbares"; Concerto for piano, G minor, No. 2; Three piano pieces: Valse nonchalante, Valse mignomme, Valse canariote; Symphony in C minor. Saint-Saëns was the pianist; Dr. Muck conducted.

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but the work was a rhapsody, rather than a symphony. *The Athenæum* regretted the immense striving after effect; the empty emphasis at the end; a grandiose effect, not a great one; and the symphony "showed all the vices of the modern French school with little of its undeniable grace." In Germany the symphony was a long time in having a performance, although the Gewandhaus in Leipsic had before this been hospitable towards Saint-Saëns. It should be remembered that when Saint-Saëns toured as a pianist in 1885–86 his appearance in Berlin at a concert of the Philharmonic Society provoked such noisy demonstrations — hisses and cat-calls — that the police were obliged to eject the disturbers. The newspapers accused him, apropos of "Lohengrin" in Paris, of having expressed in speech and articles his hatred of German art. These attacks in the Berlin newspapers prepared the audience for hostile demonstrations. Saint-Saëns was not allowed to appear in Cassel, and his name was anathema in the opera houses of Dresden and Bremen. Hanslick in Vienna defended him valiantly; Angelo Neumann, director of the Prague opera house, reminded the foes of Saint-Saëns that he had been the first to argue for performances of "Lohengrin" at the Théâtre des Nations in Paris. When Saint-Saëns

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on this tour visited Prague and Vienna, he was received enthusiastically.

At the first performance of the symphony in London, Germans in the gallery persisted in hissing.

When the symphony was first given in Paris at the Conservatory, Gounod, leaving the hall, exclaimed loudly as he pointed to Saint-Saëns: "There is the French Beethoven!" (Gounod, after the first performance of César Franck's symphony, told his adulators that it was the "affirmation of incompetence pushed to dogmatic lengths." And Saint-Saëns, during the last years of his life, was openly opposed to Franck's compositions and his influence on young composers.) There was a second performance a week afterwards, and a third outside the regular subscription series, on March 13, 1887.

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For the first performance in London, Saint-Saëns prepared the following analysis, which was translated into English:

"This symphony is divided into parts, after the manner of Saint-Saëns' fourth concerto for piano and orchestra and sonata for piano and violin. Nevertheless, it includes practically the traditional four movements: the first, checked in development, serves as an introduction to the Adagio, and the Scherzo is connected, after the same manner, with the Finale. The composer has thus sought to shun in a certain measure the interminable repetitions which are more and more disappearing from instrumental music.

"The composer thinks that the time has come for the symphony to benefit by the progress of modern instrumentation, and he therefore establishes his orchestra as follows: three flutes, two oboes, one English horn, two clarinets, one bass clarinet, two bassoons, one double-bassoon, four horns, three trumpets, three trombones, one tuba, three kettledrums, organ, pianoforte (now for two hands and now for four), one triangle, a pair of cymbals, bass drum, and the usual strings.

"After an introduction Adagio of a few plaintive measures the string quartet exposes the initial theme, which is sombre and agitated (Allegro moderato). The first transformation of this theme leads to a second motive, which is distinguished by greater tranquillity; after a short development, in which the two themes are presented simultaneously, the motive appears in a characteristic form, for full orchestra, but only for a short time. A second transformation of the initial

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theme includes now and then the plaintive notes of the Introduction. Varied episodes bring gradually calm, and thus prepare the Adagio in D-flat. The extremely peaceful and contemplative theme is given to the violins, violas, and violoncellos, which are supported by organ chords. This theme is then taken by clarinet, horn, and trombone, accompanied by strings divided into several parts. After a variation (in arabesques) performed by the violins, the second transformation of the initial theme of the Allegro appears again, and brings with it a vague feeling of unrest, which is enlarged by dissonant harmonies. These soon give way to the theme of the Adagio, performed this time by some of the violins, violas, and violoncellos, with organ accompaniment and with a persistent rhythm of triplets presented by the preceding episode. This first movement ends in a Coda of mystical character, in which are heard alternately the chords of D-flat major and E minor.

"The second movement begins with an energetic phrase (Allegro moderato), which is followed immediately by a third transformation of the initial theme in the first movement, more agitated than it was before, and into which enters a fantastic spirit that is frankly disclosed in the Presto. Here arpeggios and scales, swift as lightning, on the pianoforte, are accompanied by the syncopated rhythm of the orchestra, and each time they are in a different tonality (F, E, E-flat, G). This tricky gayety is interrupted by an expressive phrase (strings). The repetition of the Allegro moderato is followed by a second Presto, which at first is apparently a repetition of the first Presto; but scarcely has it begun before a new theme is heard, grave, austere (trombone, tuba, double-basses), strongly contrasted with the fantastic music. There is a struggle for the mastery, and this struggle ends in the defeat of the restless, diabolical element. The new phrase rises to or-



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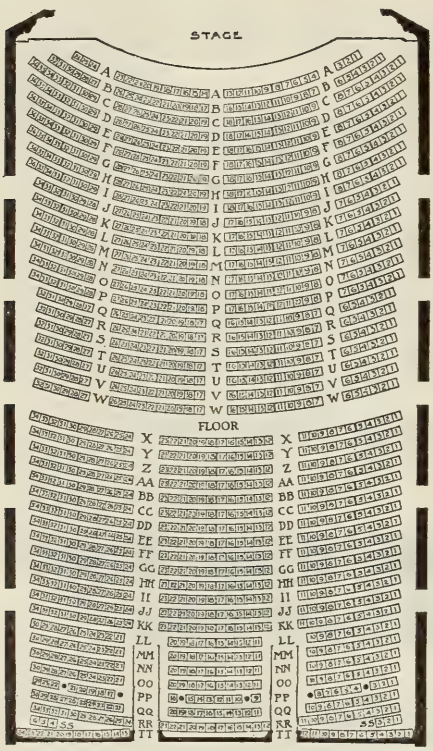
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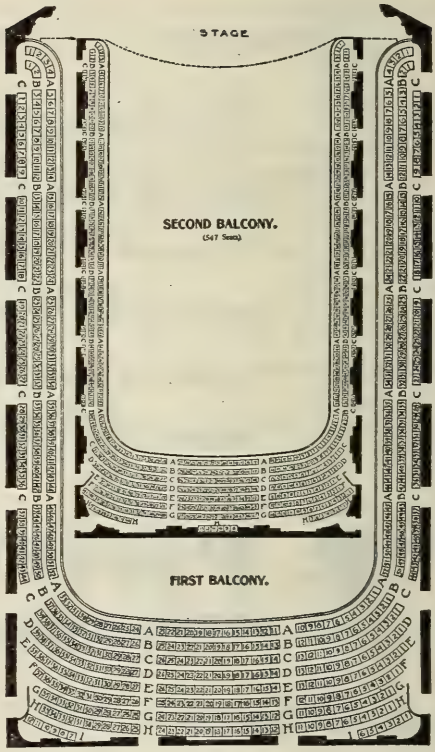
chestral heights, and rests there as in the blue of a clear sky. After a vague reminiscence of the initial theme of the first movement, a Maestoso in C major announces the approaching triumph of the calm and lofty thought. The initial theme of the first movement, wholly transformed, is now exposed by divided strings and the pianoforte (four hands), and repeated by the organ with the full strength of the orchestra. Then follows a development built in a rhythm of three measures. An episode of a tranquil and pastoral character (oboe, flute, English horn, clarinet) is twice repeated. A brilliant Coda, in which the initial theme by a last transformation takes the form of a violin figure, ends the work; the rhythm of three measures becomes naturally and logically a huge measure of three beats; each beat is represented by a whole note, and twelve quarters form the complete measure."

~

This symphony is dedicated to the memory of Franz Liszt.

Liszt died at Bayreuth, July 31, 1886. The symphony was performed at London before his death. When Liszt was in Paris in March of 1886 to hear the performance of his Graner Messe at St. Eustache, the symphony was nearly completed, and Saint-Saëns gave Liszt an idea of it by playing it on the pianoforte. The statement that Saint-Saëns intended the symphony to be "a funereal memorial and an apotheosis of the glorious master" is nonsensical. The dedication was a posthumous tribute.





Saint-Saëns composed five symphonies: No. 1, E-flat major, produced in 1853 and published in 1855; No. 2, F major, composed in 1856, performed in 1857, not published (it bore the title "Urbs Roma," and was crowned by the Saint-Cecilia Society of Bordeaux); No. 3, D major, composed in 1859, performed in 1860, but thrown overboard; * No. 4, A minor, composed in 1859, produced in 1862, not published until 1878, then called by Saint-Saëns his second; No. 5, with organ. The symphonies in F major and D major, with fragments of other symphonies not completed, and with other manuscripts, will remain, according to Saint-Saëns' last wish, as simple curiosities in the library of the Paris Conservatory.

The symphony in A minor was produced in Boston by the Harvard Musical Association, Carl Zerrahn, conductor, on December 2, 1880. It was performed in Boston by the Boston Symphony Orchestra on November 12, 1892, and March 14, 1919.

The first symphony, E-flat major, was performed in Boston at a concert of the Boston Symphony Orchestra on November 26, 1904. When it was produced, Saint-Saëns was in his eighteenth year. It was

* These dates are given by Georges Servières, who says that the Symphony in D major was performed on March 25, 1860, by "The Society of Young Artists," and at a concert organized by Saint-Saëns in March, 1863; but Jean Bonnerot, in his life of Saint-Saëns, puts "February, 1863" as the date of composition, which is undoubtedly erroneous.

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sent in anonymously. It was said at the time that he had sent it to the competition opened in Brussels for the celebration of the Prince of Brabant; it was not admitted.* When he first sent it to the Société Saint-Cécile, F. J. B. Seghers, conductor, the Société was the sole judge. Seghers told the members that the symphony came from an unknown author in Germany. The lie was accepted, the work put in rehearsal. On the programme of the concert were three stars in place of the composer's name, and below this note: "The manuscript of this Symphony has been sent anonymously to the Committee, which after careful examination has not hesitated in having it performed." The symphony was warmly praised. Berlioz and Gounod could not believe it was written by so young a man. The public, however, began as early as 1857 to class Saint-Saëns among the composers of "the future" who wrote "learned and dangerous" music.

* Jean Bonnerot, in his well-documented life of Saint-Saëns, says nothing about this competition at Brussels.

LIST of CASTS in SYMPHONY HALL

As you face the stage, the casts on the right, beginning with the one nearest the stage, are as follows: Faun with Infant Bacchus (*Naples*); Apollo Citharoedus (*Rome*); Girl of Herculaneum (*Dresden*); Dancing Faun (*Rome*); Demosthenes (*Rome*); Sitting Anacreon (*Copenhagen*); Euripides (*Rome*); Diana of Versailles (*Paris*).

The casts on the left are the Faun of Praxiteles (*Rome*); Amazon (*Berlin*); Hermes Logios (*Paris*); Lemnian Athena (*Dresden, head in Bologna*); Sophocles (*Rome*); Standing Anacreon (*Copenhagen*); Aeschines (*Naples*); Apollo Belvedere (*Rome*).

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INCORPORATED

Dr. SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes

By PHILIP HALE AND JOHN N. BURK

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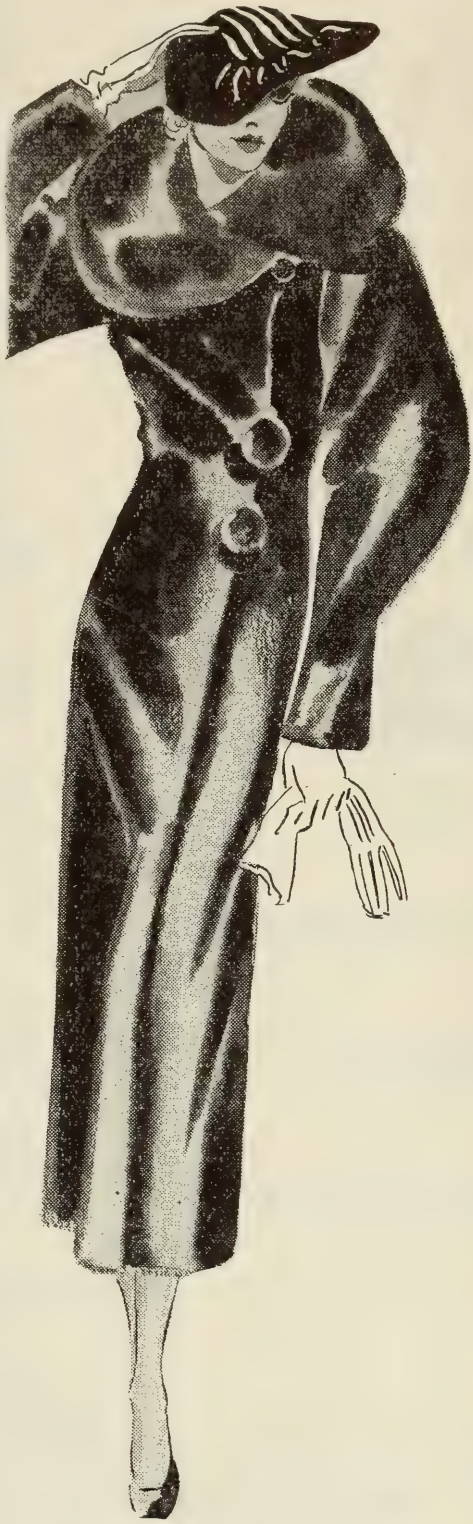
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SATURDAY EVENING, December 29, *at* 8:15 *o'clock*

MENDELSSOHN . . . Symphony in A major, "Italian," *Op.* 90

I. ALLEGRO VIVACE
II. ANDANTE CON MOTO
III. CON MOTO MODERATO
IV. SALTARELLO: PRESTO

SZYMANOWSKI . Second Concerto for Violin and Orchestra *Op.* 61
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SIBELIUS Symphony No. 5 in E-flat major, *Op.* 82

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II. ANDANTE MOSSO, QUASI ALLEGRETTO
III. ALLEGRO MOLTO: UN POCHETTINO LARGAMENTE

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SYMPHONY IN A MAJOR, NO. 4, "ITALIAN," *Op.* 90

By FELIX MENDELSSOHN-BARTHOLDY

Born at Hamburg, February 3, 1809; died at Leipzig, November 4, 1847

THE symphony was completed in Berlin. Mendelssohn wrote to Pastor Bauer, "My work about which I recently had many misgivings is completed, and, looking it over, I now find that, contrary to my expectations, it satisfies me. I believe it has become a good piece. Be that as it may, I feel it shows progress, and that is the main point." The score bears the date, Berlin, March 13, 1833.

The first performance from manuscript and under the direction of the composer was at the sixth concert of the Philharmonic Society that season, May 13, 1833. "The concerts of the Society were this year, and onward, given in the Hanover Square Rooms, which had just been remodelled. The symphony made a great impression, and Felix electrified the audience by his wonderful performance of Mozart's Concerto in D minor, his cadenzas being marvels in design and execution. His new overture in C was produced at the last concert of the season."

Mendelssohn began to revise the symphony in June, 1834. On February 16, 1835, he wrote to Klingemann that he was biting his

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nails over the first movement, and could not yet master it, but that in any event it should be something different, — perhaps wholly new, — and he had this doubt about every one of the movements. Towards the end of 1837 the revision was completed. Whether the symphony in its new form was played at a Philharmonic Society Concert in London, June 18, 1838, conducted by Moscheles, is doubtful, although Moscheles asked him for it.

The first performance of the revised version on the European continent was at a Gewandhaus concert, Leipzig, November 1, 1849, when Julius Rietz conducted. The score and orchestral parts were not published until March, 1851.

The first performance in Boston was probably on November 15, 1851, in Tremont Temple at a concert of the Musical Fund Society, Mr. G. J. Webb conductor.

The last performance at a subscription concert of the Boston Symphony Orchestra in Boston was on December 22, 1927.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

Grove remarked of this work: "The music itself is better than any commentary. Let that be marked, learned, and inwardly digested."

Reismann found the first movement, Allegro vivace, A major, 6-8, to be a paraphrase of the so-called Hunting Song in the first group of

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The second movement, Andante con moto, D minor, 4-4, sometimes called the Pilgrims' March, but without any authority, is said " to have been a processional hymn, which probably gave the name of ' Italian Symphony ' to the whole " (!) . Lampadius remarks in connection with this: " I cannot discover that the piece bears any mark of a decided Catholic character, for, if I recollect rightly, I once heard Moscheles say that Mendelssohn had in his mind as the source of this second movement an old Bohemian folk-song." The two introductory measures suggested to Grove " the cry of a muezzin from his minaret," but, pray, what has this to do with Italy? The chief theme is given out by oboe, clarinet, and violas. The violins take it up with counterpoint for the flutes. There is a new musical idea for the clarinets. The first theme returns. The two introductory measures are used with this material in the remainder of the movement.

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The third movement is marked simply "Con moto moderato" (A major, 3-4). "There is a tradition (said to originate with Mendelssohn's brother-in-law, Hensel, but still of uncertain authority) that it was transferred to its present place from some earlier composition. It is not, however, to be found in either of the twelve unpublished juvenile symphonies; and in the first rough draft of this symphony there is no sign of its having been interpolated. In style the movement is, no doubt, earlier than the rest of the work." The movement opens with a theme for first violins; the Trio with a passage for bassoons and horns. The third part is a repetition of the first. In the Coda there is at the end a suggestion of the Trio.

The Finale is a Saltarello, Presto, 4-4. There are three themes. The flutes, after six introductory measures, play the first. In the second, somewhat similar in character, the first and second violins answer each other. The third is also given to the first and second violins alternately, but now in the form of a continuously moving, not a jumping figure. This Saltarello was undoubtedly inspired by the Carnival at Rome, of which Mendelssohn gave a description in his letter of February 8, 1831. "On Saturday all the world went to the Capitol, to witness the form of the Jews' supplications to be suffered to remain in the Sacred City for another year, a request which is refused at the foot of the hill, but, after repeated entreaties, granted on the summit, and the Ghetto is assigned to them. It was a tiresome affair; we waited two hours, and, after all, understood the oration of the Jews as little as the

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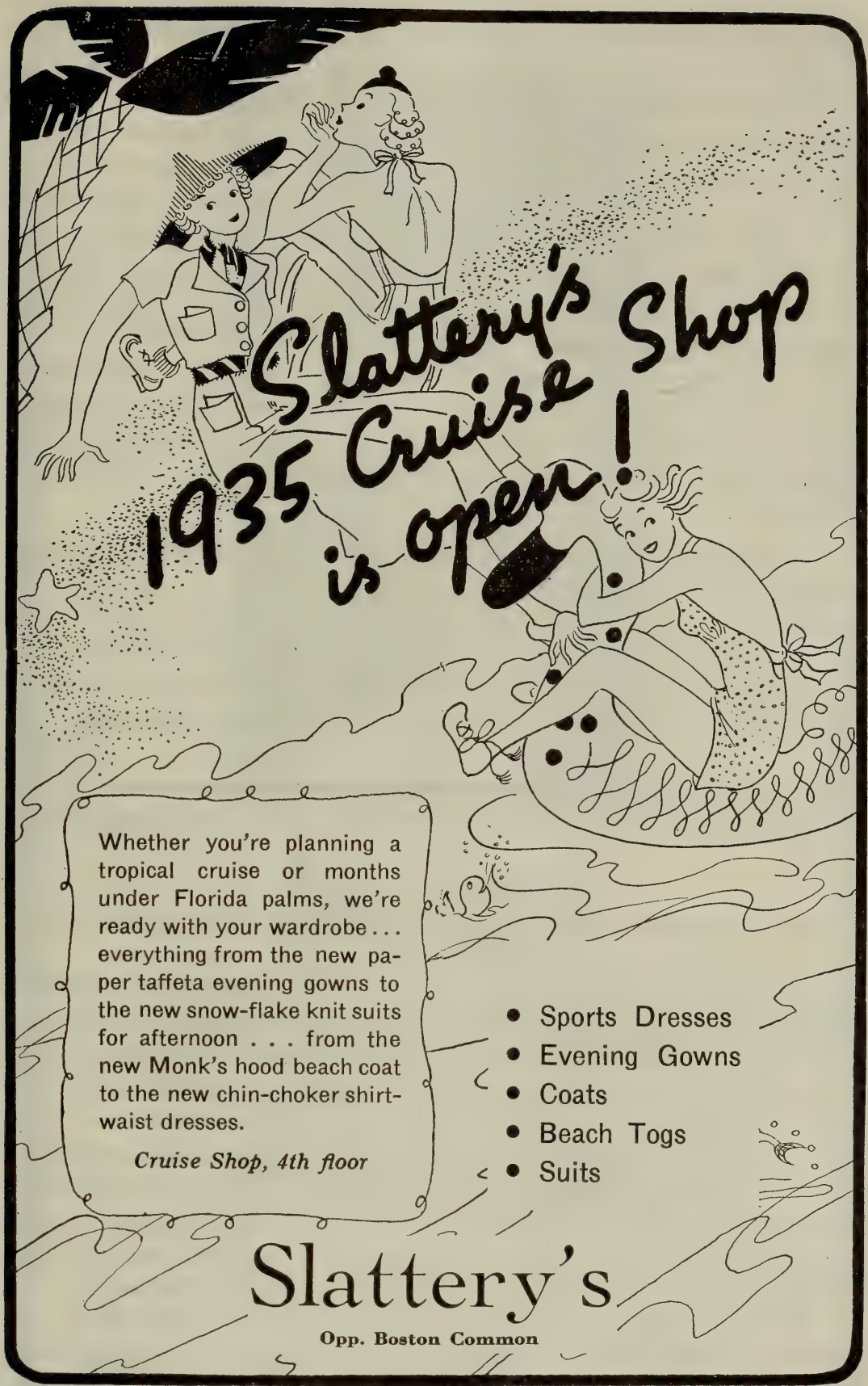
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answer of the Christians. I came down again in very bad humor, and thought that the Carnival had begun rather unpropitiously. So I arrived in the Corso and was driving along, thinking no evil, when I was suddenly assailed by a shower of sugar comfits. I looked up; they had been flung by some young ladies whom I had seen occasionally at balls, but scarcely knew, and when in my embarrassment I took off my hat to bow to them, the pelting began in right earnest. Their carriage drove on, and in the next was Miss T——, a delicate young Englishwoman. I tried to bow to her, but she pelted me, too; so I became quite desperate, and clutching the confetti, I flung them back bravely. There were swarms of my acquaintances and my blue coat was soon as white as that of a miller. The B——'s were standing on a balcony, flinging confetti like hail at my head; and thus pelting and pelted, amid a thousand jests and jeers and the most extravagant masks, the day ended with races."

It is a singular reflection on "local color" in music that Schumann mistook the "Scotch" symphony for the "Italian," and wrote of the former: "It can, like the Italian scenes in 'Titan,' cause you for a moment to forget the sorrow of not having seen that heavenly country." The best explanation of this Symphony No. 4, if there be need of any explanation, is found in the letters of Mendelssohn from Italy.

P. H.

SECOND CONCERTO FOR VIOLIN AND ORCHESTRA
Op. 61

By KAROL SZYMANOWSKI

Born at Timoschkova, Kiev in 1883; now living at Zakopane-Tatra, Poland

SZYMANOWSKI has dedicated his Second Violin Concerto "*à mon ami* Paul Kochanski." The Polish violinist was engaged to perform this work with the Boston Symphony Orchestra last season, a prospect which was nullified by his untimely death on January 12 (in New York). He had nevertheless given this score its first performance and the only one of which there is any record at hand in Warsaw, October 6, 1933, with the Philharmonic Orchestra under the direction of Georg Fitelberg. At the end of the score is inscribed "Zakopane," indicating that it is the product of the Polish mountain country where the composer is said to dwell, deriving his inspiration from the natural beauties about him.

It is interesting to note that the cadenza which occurs in the first movement was written by Paul Kochanski. The composer uses 2 flutes, 2 oboes, 2 clarinets, bassoon and contra bassoon, 4 horns, 2 trumpets, trombone and tuba, cymbals, triangle, bass drum, small drum, piano, timpani and strings.



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We are indebted to Mr. Alfred H. Meyer for the following analysis:

Karol Szymanowski's Second Violin Concerto proceeds uninterruptedly as a single movement. This movement, however, is divided into two distinct parts by an intervening cadenza (written by Paul Kochanski).

The first part begins *Moderato molto tranquillo,* A minor, 2-4 meter. After a few measures of prelude, the solo violin introduces the principal theme. This theme is based almost entirely on the ascending minor third, E-G, played against a background of an ornamented A minor chord. It is at once imitated variously, — by a muted horn, in a higher register again by the solo violin, then by muted trumpet, by a bassoon, and again by the trumpet.

Then the solo violin introduces the second theme, principally on the notes E-sharp, G-sharp, D-sharp, against a background of D minor, clearly a polytonal procedure. As with the first theme, there are numerous imitations. The two themes are then treated alternately.

From this point the mood shifts as indicated by the tempo direction, *Très rhythmé,* considerably later to *Andante sostenuto,* then more quickly to an *Animato* on the way to an *Appassionato.* When this subsides the music passes at once to the cadenza. Each of these passages has its own characteristic subsidiary theme, most of them introduced by solo violin. But through all of them the principal theme

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is heard in diverse variants and variations. The second theme is heard less often. At the height of the *Appassionato* the principal theme is heard in canonic form between low strings and horns as one voice, and first and second violins as the other voice. The harmonic course of this first part is from A minor to E minor.

After the cadenza the tempo is *Allegramente molto energico;* the meter 2-4, the key C major. There is a middle section, *Andantino molto tranquillo,* 3-4, A minor. A single, well-rhythmed theme dominates the *Allegramente.* A broad second theme appears largely to be derived from it by the process of augmentation. No one specific theme emerges in the *Andantino,* which as a whole is lyrically expressive. When the final *Allegramente* returns, the principal themes of both the first and the second parts are developed.

Szymanowski's Second Symphony (in B flat major, opus 19) was introduced to these concerts by Pierre Monteux, January 20, 1922, in what was the first American performance of the work. The composer was present. (The orchestra played the symphony in New York February 2, 1922.) The Third Symphony, " The Song of the Night," was per-



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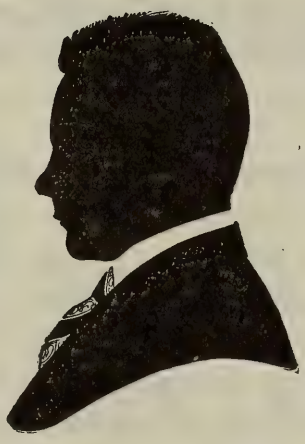
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formed by the Philadelphia Orchestra in its own city, November 19, 1926, and by the Chicago Orchestra, November 7, 1930. The First Violin Concerto was performed by the Cleveland Orchestra on November 3, 1927, with Paul Kochanski as soloist, and in Chicago on February 10, 1928. The *Symphonie Concertante* No. 4 for Piano and Orchestra had its first American performance in Cleveland, November 2, 1933, with Severin Eisenberger as soloist.

Szymanowski is one of those composers of importance about whom there is surprisingly little information available to those not conversant with his own language. An article by his countryman, Zdzislaw Jachimecki, which appeared translated into English in the Musical Quarterly for January, 1922, is an informative but a curious mixture of ardent good-will and open dismay at the composer's more recent independent paths.

"Foremost among the musical compositions written in Poland within recent years are the works of Karol Szymanowski. He first appeared before the public as a composer in 1905, but at that time fourteen unpublished works had accumulated in his desk. . . . In 1900, our composer began to write his first poems for the piano, without the guidance of a master and unprepared by serious schooling. The young man had grown up in a truly artistic atmosphere in the house of his father, a country gentleman, where none but the best classical and



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romantic composers were given a hearing. And there, removed from the narrowing influence of any particular school, and in close and continual contact with nature, his mind was formed, like that of Walther von Stoltzing, by the study of the works of the great composers of the past. The great beauties of nature, the broad landscape of his native country, were the inspiration and the background for his first lyric essays. These works were the musical expression of that landscape. Left to himself, Szymanowski mastered, unaided, the technical means involved in the utterance of his subtle impressions. The first piano preludes portrayed with absolute faithfulness the spiritual profile of the youth of eighteen. The nine short pieces of this Opus 1 were written from 1900 to 1902. As we have remarked, the public of Poland first became acquainted with the new talent in 1905." Mr. Jachimecki reports that " the mood of these pieces is habitually sad and tender, but at times it bursts into full flame, and becomes dramatic. Their elegance, lyric sincerity, freedom from influences brought general admiration." The writer recalls no Polish music since Chopin that " reaches their level."

Szymanowski next turned to songs — a form which he has pursued intermittently through his fruitful career. Mr. Jachimecki considers them first attempts, inferior in quality to the piano preludes — " he had not yet solved the mysteries of the vocal art."

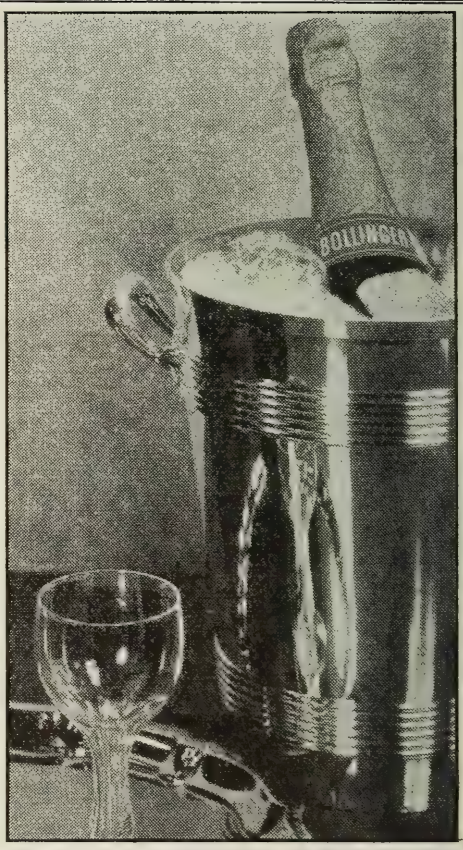
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In 1903, the composer sought technical equipment for more ambitious writing, and went to Zygmunt Noskowski. The result seems to have been an intense absorption in counterpoint and an outbreak of piano music bristling with fugues and variations. 1905 brought the first piano sonata, a violin sonata, more songs, and the first orchestral attempt — a Symphonic Overture, Op. 12. Warsaw at that time was the abject and willing victim of the sorceries of Richard Strauss, and Szymanowski proved no exception. His first opera, "Hagith," written in 1912–1913, was redolent of "Salome" and "Electra." The First Symphony, of 1906, was a sort of declaration of war with technical tradition. Mr. Jachimecki dismisses it as a complicated and over-elaborate work. The songs written at this time were even more dissonant, and the writer made no pretense of following him. "Personally, I believe that the principles of true art and the true conception of the song form are violated in this style of vocal writing, in which the voice must force its way through the thorny brush of dissonances, and instead of presenting a really beautiful and expressive melodic outline, gives us merely a painful contortion of melody. Perhaps future generations will not bear me out in this opinion, but at present there are few singers who manifest any inclination to sing Szymanowski's Op. 17."

"Penthesilea," for voice and orchestra (1907–1910) was shortly followed by the Second Symphony, Op. 19. "Without exaggeration we may pronounce this magnificent work the finest flower in the field of symphonic music in its day. After the few years that have elapsed since then, this is very clearly to be seen. . . . The crowning glory of the work," Mr. Jachimecki considers, "is the theme with variations in the second movement, the creation of a marvelous sweep of inspiration."

The Second Piano Sonata which came immediately after the Second Symphony, Mr. Jachimecki finds the work of "a modern Beethoven.

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There is in this work something of eternal beauty, and although it is intensely modern in spirit and in its material, it reflects none of the conventions in vogue in 1910. A great personality speaks in every measure of the sonata." Then came several groups of songs of which settings of poems by the Persian Hafiz are outstanding. In the Opera "Hagith," "Szymanowski confides the chief task to the orchestra. Its part is rich in texture, and the instruments are made to yield their utmost in effect. Dissonance prevails almost without interruption throughout the work. The human voices move in the most difficult intervals, for the most part in glaring contrariety to the harmonies of the orchestra."

"Hegith," however, "does not mark the last step in the evolution of Szymanowski's musical style. The opera is merely a turning point in his art. He kept intensifying the means of emotional expression in his successive works and finally reached a stage of hypersensitiveness in which even the most subtle harmonies and chromatic progressions, founded on the aesthetic principles of consonance and dissonance, no longer sufficed him." One might become alarmed at the information that he has joined the ranks of "a new system which is at present a veritable chaos," until one reads further that these ranks of the fallen also include "Stravinsky, Busoni, Schönberg, Ravel, Malipiero, and the rest." Szymanowski is too much of a true musician, Mr. Jachimecki as-

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sures us, to fall into " the musical futurism of a Malipiero, or into the musical 'dadaism' of some of the piano pieces of Schönberg and others."

The writer counts seventeen works by Szymanowski during the war period, notably the Third Symphony with chorus and tenor solo, " The Song of the Night," Op. 27, the First Violin Concerto, Op. 35, and a second set of Hafiz Songs. After the war, the composer made a renewed study of the possibilities of the violin, and wrote a number of pieces for that instrument. Further vocal works, and the Third Piano Sonata, Mr. Jachimecki describes as " absolutely revolutionary " in character.

" Among the virtuosos," he adds finally, " who have done most to spread Szymanowski's fame are the singer Stanislawa Szymanowska-Bartoszewicz (the composer's sister), the orchestra conductor Georg Fitelberg, the pianists Arthur Rubinstein, Harry Neuhaus and Jascha Dubianski, and the violinist Paul Kochanski."

Szymanowski's Opera " King Roger " was performed in Warsaw in 1926. His ballet " Mandragora " was produced in Chicago by the Allied Arts, Inc., November 8, 1925. There is another Polish folk ballet " Harna." Szymanowski composed his *Symphonie Concertante* in the latter part of 1932. It was first produced in May 1933, like most of his orchestral scores, by Georg Fitelberg in Warsaw, the composer playing the piano part. Herbert Elwell on the occasion of the performance of this work in Cleveland, November 2, 1933, wrote in the orchestra's programme notes that " this brilliant composition owes its inspiration primarily to the folk spirit of his native land, and it vibrates generously with the robust, vivacious temper of the Polish mountaineers. While none of the themes appear to be literal translations of Polish folk tunes, they have, nevertheless, a highly indigenous character and evoke a rural

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atmosphere from which the wit and sentiment of a simple, carefree people speak with signal potency." The composer appeared in this score in Paris under Pierre Monteux in February 1934, when it was described "as based on the wild dances of the Carpathian mountain dwellers."

J. N. B.

ALBERT SPALDING

Albert Spalding, born at Chicago, August 15, 1888, began when he was seven years old the study of the violin with Chiti in Florence, Italy, and when he was living in New York, with Juan Buitrago. When Mr. Spalding was fourteen he passed with high honors the examination for a "professorship" at the Bologna Conservatory. In Paris he studied for two years with Lefort. His first appearance in public as a professional violinist was at the Nouveau Théâtre, Paris, June 6, 1905.

His first recital in Boston was on January 4, 1909. On December 12, 1911, as soloist with the Theodore Thomas Orchestra of Chicago (now the Chicago Symphony Orchestra), he played Elgar's violin concerto, then heard for the first time in Boston. On April 4, 1916, he took part

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with Carlo Buonamici and Felix Fox, pianists, and the Flonzaley Quartet in a concert in aid of widows of Italian reservists. He also played here at an entertainment given by the Friars of New York on June 7, 1916. He served in the World War as an aviator in Italy, and played for the benefit of soldiers.

His appearances with the Boston Symphony Orchestra at the regular concerts are as follows:

1917. January 12. Beethoven's Concerto.

1919. October 17. Dvorák's Concerto.

1922. December 22. Dohnányi's Concerto (First time in Boston).

1925. January 9. Respighi's Concerto Gregoriano (First time in Boston).

1927. December 2. Brahms' Concerto.

1933. January 13. Mozart's Concerto in D major (K. 218), and Chausson's "Poème," Op. 25.



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THE MUSICAL COLUMNISTS

Inspiration and Mechanics

By Ernest Newman

"Columnist" is the American term for the journalist who, day in, day out, delights, instructs, annoys, or bores, as the case may be, the readers whose eyes turn by a fatal attraction to that particular column each morning. The literary columnist is, of course, a modern product; he could not come into full being before the days of newspapers with big circulations, though the ancient world had something corresponding to him in such writers and lecturers as Lucian. By a little licence, however, we can transfer the term to the practitioners of other arts in the distant past.

What makes the columnist not a man of letters but a columnist is the fact that he produces *columns,* and that with the regularity and the efficiency of a good machine. It is obvious that he must be a good hand at his work, or the public would not continue to read him, nor the newspaper proprietors to employ him. But no man can possibly produce a masterpiece every day; and what the skilled columnist does is to turn out, at a moment's notice, a set of clever variations upon

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some formula or other that he has made his own, a formula that has become so much part and parcel of his being that his column is hardly any more trouble to him than walking or shaving.

In this sense ancient Greece must have been full of what we may call sculpture-columnists — artists who, to meet a daily business demand, could ring the changes indefinitely upon a few established types of athlete, god, goddess, hero, or what not. Later the same type existed in the sculpture of the Roman world. Later still, in the Renaissance epoch, there was an industrious crowd of painter-columnists, to whom we are indebted for the thousands of altar-pieces that encumber our museums and private collections to-day — works that are not quite good enough for us to rank them among the masterpieces, nor bad enough for us to be willing to destroy them. In the eighteenth century came the music-columnists, among the best of whom were Bach, Handel, Haydn, and Mozart. For these composers also had a set of formulæ which, if they were writing at their best, enabled them to produce a masterpiece, and, if they were not at their best that particular day, at all events allowed them to turn out something which, to the easy-going

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ear, sounded as near like the real thing as made no matter. But just as no one would expect us to listen day after day to a public reading of the inferior, machine-made articles of the literary columnist, so I suggest that we who go to concerts should not be asked to listen admiringly night after night to the inferior, machine-made products of a Bach or a Mozart.

All these ancient gentlemen wrote far too much music; a good third of their published works could be destroyed without the concert-going world being a penny the worse for it. Wagner held that each new work should be the product of a new phase in the composer's mental, moral, and emotional development; in other words, that a composer should not write for the mere habit-of-writing's sake, but only when he had something new and vital to say. But that, of course, means the production of just a handful of big-scale works, upon each of which the composer has brooded in silence and solitude for a considerable time.

For one reason and another the 18th century composers preferred to take another and an easier line — to turn out an infinity of works all constructed upon the same formula, and resembling each other as do biscuits from the same tin. But under conditions of this kind it is

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inevitable that many of the biscuits shall be poorer in vitamins than the others; and what I wish to ask to-day is why we of the twentieth century should be compelled by concert-givers to eat indiscriminately of all the biscuits, good, bad, and indifferent. Why not scrap the poorer ones once for all — the things that really rank no higher in the true scale of musical values than any decently turned-out column of journalism ranks in the true scale of literary values?

London Times

SYMPHONY, E–FLAT MAJOR, NO. 5, *Op.* 82

By JAN JULIUS CHRISTIAN SIBELIUS

Born at Travastehus, Finland, December 8, 1865; living at Järvenpää

WHEN Sibelius was a new and unaccustomed voice in music, his early symphonies were each found to be weighted with a drab coloring and an unrelieved melancholy. The sobriety which is still generally admitted in the Fourth Symphony was equally attributed to the First and the Second when these works were first heard.* Now,

* After the first performance of the Second Symphony in Boston, a newspaper carried the headline — "Cheer Up, Sibelius!"

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much of what was once taken by the non-Scandinavian hearer as the utterance of dark despair, is transformed with familiarity into something actually sensuous and not far from amiable.

Lawrence Gilman noted this Anglo-Saxon fallacy in 1921, when the Fifth Symphony,* since described by the enlightened Cecil Gray as "a sunny, genial work throughout," was first performed in London. Mr. Gilman amused himself collecting the adjectives then liberally bestowed in the press: "dour," "bleak," "harsh," "rugged," "angular," "reticent," "cold," "gray," "austere," "sad," "drastic," "severe," "bare," "lonely," "trenchant."

"Yet there are pages in this Fifth Symphony of his that exhibit an unaccustomed spontaneity and expansiveness, a large simplicity and directness. Some liberating and clarifying influence seems at times to have touched it — the northwest blowing off the sea, or the memory of a horn-call among the hills. This quality was not unnoticed in London

* This symphony was written just before the war, played in Helsingfors in the spring of 1914. The composer later withdrew his score for long and careful revision, and it was performed in its new form in Scandinavian cities in 1915 or 1916. The first English performance was on February 12, 1921, the composer conducting. The first American performance was by the Philadelphia Orchestra, October 21, 1921. The first Boston performance was by this Orchestra on April 7, 1922, and subsequent performances December 15, 1922, November 11, 1927, January 27, 1933, and January 26, 1934.

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when the symphony was first played there. Amid the accustomed stereotypes that insisted upon its 'bleakness,' 'dryness,' 'gauntness,' 'reticence,' 'harshness,' there were some who recognized in this music a more generous spread of line, a greater frankness, a less hampered melodic speech."

The Fifth Symphony, Cecil Gray finds in complete contrast to "the brooding gloom and sombre melancholy which is the spiritual key-note of the Fourth. "The terseness, economy, and extreme concentration of thought," which characterizes the Fourth are not to be found in its successor. "If the Fourth is a White Dwarf, in fact, the Fifth is its opposite, a Red Giant, a Betelgeuse of music, a huge work in which the substance is highly attenuated and rarefied. The four movements of the former amount to a bare 68 pages of full score, the three of the latter to 136 — exactly double. Not that it lasts twice as long in performance; two of the movements of the Fourth are in slow *tempo,* whereas none of those in the Fifth are, but that in itself only serves to emphasize more strongly the profound difference in character between the two works.

"The form, too, of all movements of the Fifth is comparatively straightforward, the style broad, simple, and easily understood, the thematic material more definitely melodic, the harmony diatonic and consonant, the rhythms simple and clear-cut, the orchestration rich and sonorous. In the Fourth there is not a bar that could possibly have been written by any other composer, dead or alive — it is a profoundly personal and subjective utterance, from first note to last. In the Fifth, on the contrary, there is not a bar, considered in isolation from its context, that could not have been written by any one else, yet curiously enough the effect of the whole is just as completely and absolutely individual, as utterly unlike anything else in music as the Fourth itself. For this



reason it is perhaps an even more remarkable achievement than its predecessor, for it is less difficult — though assuredly difficult enough — to do something which no one else has ever previously done, than to reveal a fresh and unsuspected beauty in the familiar, the obvious, the commonplace, the hackneyed even, which is what Sibelius does in this work.

"The very opening is a case in point. The horn theme announced in the first bars, which is the chief theme of the initial movement, might have been written by almost any one — by Brahms, for example, to whose horn theme in the first movement of the D major Symphony it bears a distinct family resemblance. Yet nothing could be more unlike Brahms or, for that matter, any other composer than the treatment it subsequently receives, or the developments to which it gives rise. Again, the second movement consists of a series of variations on a theme which might have occurred to any tenth-rate composer, and would in all probability have been dismissed by him without a second thought as altogether too banal and commonplace to be made use of; yet this movement is one of quite astonishing beauty and originality. Similarly the broad, swinging theme in the last movement, confided on its first appearance to horns and strings, and later to the trumpets, is almost note for note identical with a popular music-hall song of some ten years or so ago, but in Sibelius's hands it is endowed with a grandeur and a dignity that banish entirely from our minds its dubious associations. These are only three examples chosen more or less at random; the score is full of such things. This uncanny power of transforming the most ordinary and even commonplace material into something rich and strange by means of some unexplainable gift of musical alchemy had already been adumbrated in some earlier works, notably the String

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Quartet and the Serenades for violin and orchestra; it henceforth becomes the dominant characteristic of all Sibelius's music.

"The Fifth Symphony constitutes a relaxation from the tension and severe discipline of the Fourth as regards mood, form, and style, but apart from the reinstatement of the third trumpet, which had been dropped in the Fourth, the instrumental forces remain the same." The orchestration includes two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, kettledrums, and strings.

"The first two movements," writes Mr. Gilman, in a characteristically illuminating analysis, "though they are distinct in mood and character, are integrated by community of theme, after the fashion instituted by Schumann and popularized by César Franck.

"The subject which binds them together is a motto-theme of concise and simple outline: the bucolic phrase proclaimed by the horn in the opening measures over a roll of the timpani (molto moderato, E-flat, 12–8). Its first four notes (B-flat, E-flat, F, B-flat, ascending) constitute the thematic seed from which is developed a good part of the substance of the two connected movements. The motto-theme, four times repeated by the three trumpets in unison, introduces the scherzo section of the first part (Allegro moderato, ma poco a poco stretto, B major, 3–4), with a curiously Beethovenish theme in a dance rhythm for the woodwind in thirds, and sixth and seventh measures of which outline the motto-theme of the opening. At the end, there is a return to the key of E-flat.



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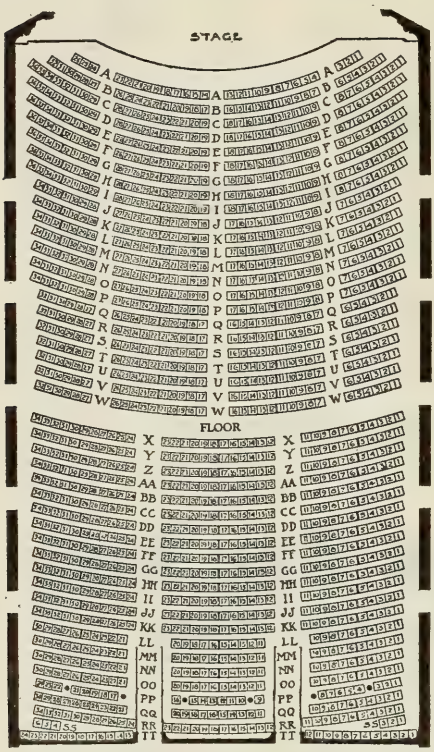
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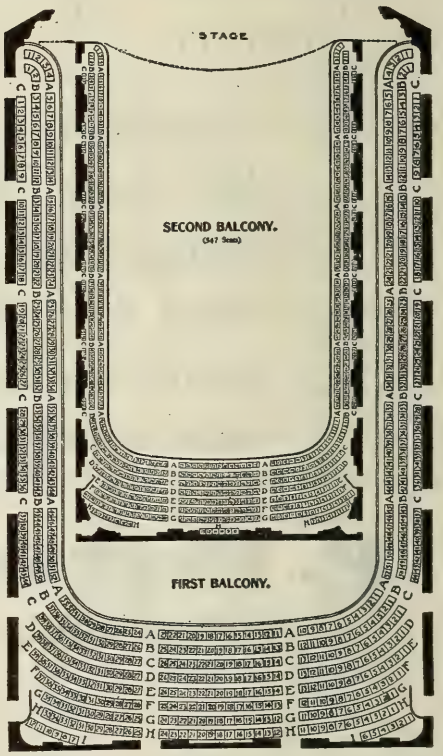
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" In the slow movement (Andante mosso, quasi allegretto, G major, 3–2) the somewhat unpromising theme is developed with much resourcefulness of variation. From a simple and rather naïve subject, foreshadowed by the violas and 'cellos pizzicato against sustained harmonies in the clarinets, bassoons, and horns, and afterward more clearly defined by a pair of flutes playing in thirds and sixths, the composer evolves a movement of singularly rich expressiveness (an odd detail is the elaborate use of an *appogiatura* effect in the flutes and bassoons, as a background against which the strings develop the theme.)

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After the opening concerts in New York and Brooklyn on November 15, 16, and 17, our patrons there were asked to join us in providing for the Orchestra's requirements through enrollment as Friends of the Orchestra. The response has been most gratifying. Over 10% of our total enrollment of approximately 1,000 is now made up of "Friends" in New York.

Of special significance, too, is the attitude of our Providence friends, where our first concert of the season was given on November 27. Their letter to seat subscribers contains the following:

"The Music Association of Providence, to which many of you have for years contributed, has served its immediate purpose, and will discontinue its activities. The officers will naturally become members of the Friends of the Boston Symphony Orchestra, and it is their hope that you will also welcome the opportunity to express, through this new organization, the feeling of affection and helpfulness we all have for that great New England Orchestra – the Boston Symphony."

This spirit of friendly cooperation on the part of those who listen to our Orchestra on its periodic trips should serve as an inspiration to us at home to make secure the future of this splendid Boston institution.

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Edward A. Taft, *Chairman*

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Eleventh Programme

FRIDAY AFTERNOON, JANUARY 11, *at* 2:30 *o'clock*

SATURDAY EVENING, JANUARY 12, *at* 8:15 *o'clock*

ADRIAN BOULT *Conducting*

GIOVANNI GABRIELI . . . Sonata for Brass Instruments

MOZART Divertimento in B-flat (Koechel No. 287)

I. ALLEGRO
II. ANDANTE GRAZIOSO, WITH SIX VARIATIONS
III. MINUET
IV. ADAGIO
V. MINUET
VI. ADAGIO; ALLEGRO MOLTO

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ELGAR Symphony No. 2 in E flat, *Op.* 63

I. ALLEGRO VIVACE E NOBILMENTE
II. LARGHETTO
III. RONDO: PRESTO
IV. FINALE: MODERATO E MAESTOSO

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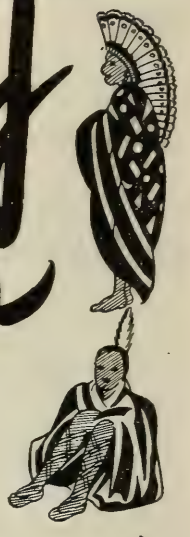
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Boston Symphony Orchestra

INCORPORATED

Dr. SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes

By PHILIP HALE AND JOHN N. BURK

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II. LARGO

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IV. FINALE: ALLEGRO CON SPIRITO

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According to the evidence of his mother, herself a musician,* Adrian Boult showed an extraordinary aptitude for music, even in his pre-coherent years. He would pick out notes accurately on the piano even before his eyes had reached the level of the keys. His talents were in no way pushed, however, and at the age of twelve (Adrian Boult was born in Chester, England, 1889) he was sent to the Westminster School, where apparently music was considered an entirely unessential part in the development of the average small boy. Young Boult found opportunities, nevertheless. The science master (H. E. Piggott) was interested in music, and the two were often closeted in the pursuit of

* Katherine F. Boult was a writer on musical subjects, having translated and edited the writings of Berlioz for the " Everyman " Edition.

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harmony, counterpoint, or fugue. The boy further found his way to London each Sunday to attend the Queen's Hall concerts of Henry J. Wood, score in hand and ears alert. In this way the young musician learned much from the older one whose associate and successor he was destined to become.

Eva Mary Grew, from whose articles in the "British Musician" * this material is derived, remarks discerningly that this quiet self-training may have been more valuable than the conventional academic and professional ordeal. "Some natures want to be active participants in the struggle from the start. Others want to be observers. In his youth, Adrian Boult's nature was, to my understanding, of the second of these two orders." The writer further considers that the developing musician was fortunate in turning from "the exercise of simple observation to what may be called the practical amateurism" of Oxford, where Adrian Boult entered Christ Church at the age of nineteen. Dr. Hugh Percy Allen was an active and beneficent force in Oxford at that time, conducting a choral society in the town, another in the University, and combining the two for his more ambitious projects, of which there were many. Adrian Boult apparently missed no chances. He sang in choirs and choruses, took bass solo parts in Bach, coached and rehearsed oper-

* Adrian Boult, "The Story of his Life and Work," appeared serially in "The British Musician" from August, 1933, through June, 1934.

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atic performances, and even appeared upon the stage as Zamiel in "*Der Freischütz.*" In 1917, he was given the degree of "Doctor of Music" by his university, a title, however, which he has avoided as unduly academic.

On leaving Oxford, the young man went to Leipzig to study at the Conservatorium, but perhaps with the even stronger intent of becoming "observer" once more at the Gewandhaus concerts, where Artur Nikisch was presiding. He observed the conductor from at least two angles — from behind as member of the audience and from the front as member of the Gewandhaus choir.

Returning to England and his home at Liverpool, Adrian Boult organized and conducted an orchestra in the Sun Hall, Kensington, "in the slums of Liverpool," where the attendance was uneven, and depleted by the preoccupations of the world war, which had just begun. After various engagements at festivals and other occasional concerts, and a brief service in the War Office department, where his knowledge of German proved valuable, he made his London debut with four concerts in the Queen's Hall, in 1918, including a "revival" of the then scarcely noticed "London Symphony" of Vaughan Williams — under difficulties, for an air raid was in progress.

The conductor, who was now attracting increased attention, was engaged to lead concerts by the London Philharmonic Society, and as



a conductor of Diaghileff's *Ballet Russe* for its London seasons of 1918 and 1919. He assisted the aging Charles Villiers Standard as conductor of the Orchestra of the Royal College of Music, and on his retirement took charge of the "Patron's Fund" concerts, wherein the music of young composers is given rehearsal, and public performance. His two seasons as leader of the sporadic and short-lived British Symphony Orchestra might be looked upon as the "finale" of his formative years.

In 1923, he became conductor of the Birmingham Festival Choral Society, on the retirement of Sir Henry Wood, a position which he held for seven years, likewise conducting the Birmingham City Orchestra.

When the British Broadcasting Company concerts were organized in 1930, Dr. Boult was appointed to the important post of director. The "B.B.C." orchestra, as it is known, is of the first importance in musical England, both by its public concerts, and by its broadcasts as the official orchestra of the Government's radio ("wireless") monopoly.

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Edited and annotated by

PERCY GOETSCHIUS, Mus. Doc.

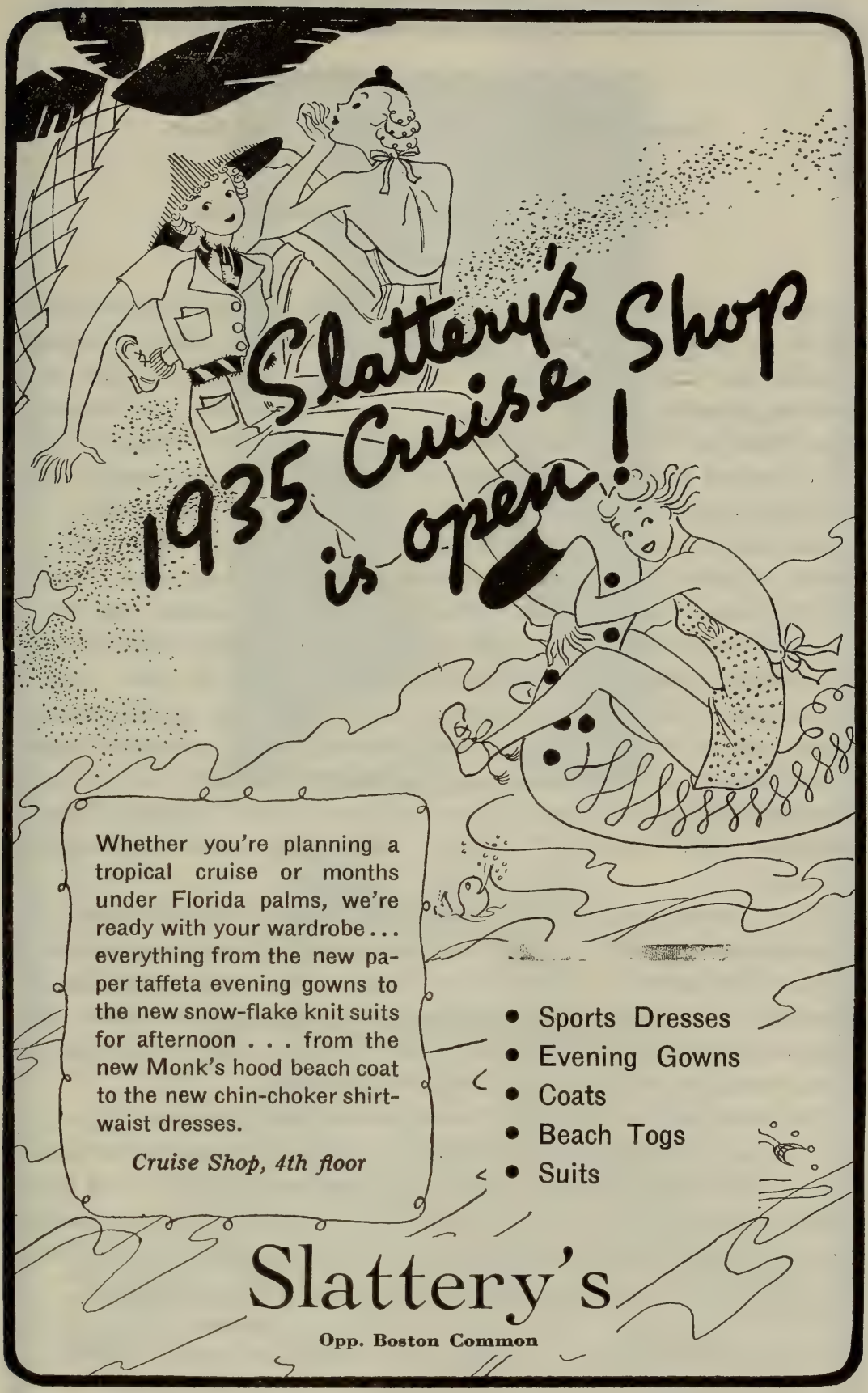
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"SONATA PIAN E FORTE"

Arranged for brass instruments by Fritz Stein

By GIOVANNI GABRIELI

Born in Venice, 1557; died there August 12, 1612

ABOUT two hundred years before Haydn and Mozart wrote serenades for orchestras divided into sections with echo effects, Giovanni Gabrieli and his uncle Andrea before him were giving this long-enduring musical trick its first vogue. As a matter of fact, the Cathedral of St. Mark in Venice, where each held the post of first organist in his time, boasted two organs and two choirs, and both composers wrote antiphonal music in which, in different parts of the great edifice, the phrase and its answer would be heard, softly intoned, or strongly affirmed, or both choirs would combine, with sonorous effect. Such is the significance of the words *"Pian e Forte."* The sonata was one of the pieces in a collection of music by Giovanni Gabrieli, both vocal and instrumental, which was published in 1597 under the title *"Sacrae Symphoniae."* The word "sonata" is naturally to be applied broadly in this age of elaborate vocal counterpoint, when concerted instrumental music was still at its very beginnings. "Sonata," we are told, signified nothing more than a piece of music to be "sounded" by instruments, while the word "cantata" sufficed for almost anything that was sung.

The *"Sacrae Symphoniae"* consisted principally of vocal music, and contained motets with voice parts up to nineteen. There were also many instrumental numbers. The Sonata *Pian e Forte* was scored for two trombone choirs, the one consisting of two high and one tenor trombone, with a cornetto * for the soprano voice, the other, two tenors and a bass trombone, with a violin for the upper voice.

Dr. Stein, in a preface to his arrangement, which is dated "Kiel, October, 1931," explains that he has not attempted to "emulate the sound-effects of the original score. It should be fairly obvious that it is hardly possible nowadays to realize such historical color-effects or to reproduce their style, as the old-fashioned Zink cornet is now extinct, and the modern trombone in no way reproduces the sound of its predecessor."

The first choir, Dr. Stein has scored for two trumpets and two horns, thus giving the original cornetto part to the first trumpet. "The tone

* The cornetto ("Zinke," or "Cornet à Bouquin") was a slightly conical wooden tube with seven holes for stops, and a cup mouthpiece similar to that of a trumpet. It was very popular in the 14th and 15th centuries, often used with trombones, and was highly regarded in church music. Artusi wrote: "As to its tone, it resembles the brightness of a sunbeam piercing the darkness, when one hears it among the voices in cathedrals, churches, or chapels."



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quality of the horns will be found to be the nearest approach to that of the old trombones."

The second choir he has given to a quartet of trombones, the bass doubled by a tuba. He points out that the string instrument * for which the upper part of the original was scored withstood its heavy complement of brass only because the trombones of that time had a far smaller tone than ours.

The first choir once and again is answered by the second (both *piano*); the two combine (*forte*), after which the choirs are more closely alternated, the responses being canonical or in imitation. The editor has carefully regarded the dynamic indications of the original score.

The editor suggests alternative uses. For the conscientious purists, the cornetto part might be given to two English horns, the upper part in the second choir to a group of violas. In a very large hall, or at an open air performance "the massed effect of 10 trumpets, 16 horns, 12 trombones and 2 tubas can have a stupendously impressive effect."

Dr. Stein concludes with the hope that "this adaptation may enrich our musical experience and pleasure, and that it may help to bring to light the inexhaustible treasures of the great Venetian master (the so-

* The "violino" then used corresponded, in range at least, to our modern viola, being written as low as D below middle C.

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called ' father of the orchestra ') which have lain closed to the world for so long a period."

Theodore Thomas arranged Gabrieli's Sonata *"Pian e Forte"* for string and brass instruments when, in 1901, he conducted a series of concerts illustrating the development of orchestral music. Following Gabrieli's plan, Mr. Thomas placed a group of violas and violoncellos upon the stage, while two trumpets, three trombones, and four horns were heard in the distance (Dr. Stein stipulates that the two choirs be placed upon the stage, to the right and left of the Conductor).

Giovanni Gabrieli was one of an illustrious Venetian family of musicians. His uncle, Andrea, born about 1510, was a pupil of Adrian Willaert. He held the post of *maestro di cappella* at St. Mark's from 1527 to 1562, and four years later succeeded Claudio Merulo as organist of the cathedral. His most famous pupils were Leo Hassler, Peter Sweelinck, and his nephew Giovanni, who, on his uncle's death, took his place as first organist of St. Mark's.

Giovanni Gabrieli greatly developed orchestral usage, and showed



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boldness in the handling of voices, particularly in modulation. Of the *Sacrae Symphoniae* L. Finzenhagen says: "One recognizes in this work the richest, the fullest development of the Venetian School. This music possesses a plenitude of harmonic coloring, and also has the soft but lively play of nuance which is the characteristic sign of Venetian painting. His counterpoint does not follow expected courses, but is used as means to express life."

To probe back into Gabrieli's own time is to find that he had an exceeding fame both as organist and as composer, although he probably never left Venice. Of his foremost pupils, Michael Praetorius called him "the most eminent, the most famous of all," and another, Heinrich Schütz, was moved to a classical conceit:

"What a man was Gabrieli, O immortal gods! If antiquity had known him she would have preferred him to Amphion; if the muses had wished to marry, Melpomene would have had no other spouse than he, so great was his mastery of song! All this is confirmed by his high reputation. I can be the first witness of it, for I enjoyed his teaching four years, to my great profit." J. N. B.



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SCHERZO IN G MINOR, FROM THE OCTET, *Op.* 20
(Arranged for Orchestra by the composer)

By FELIX MENDELSSOHN-BARTHOLDY

Born at Hamburg, February 3, 1809; died at Leipzig, November 4, 1847

IN April 1829, the youthful Mendelssohn bade a tender goodbye to his father and Rebecka at Hamburg, and sailed for England. It was the first stretch of a period of extended travelling, in which he was not only to give concerts, but to see the world, and "form his character and manners." The twenty-year old Berliner, after recovering from an exhausting voyage and seeing the sights of London under the tutelage of Moscheles, made his first public appearance before the London Philharmonic Society at the Argyll rooms on May 25. Old John Cramer "led him to the piano as if he were a young lady" reports Moscheles. He also conducted his "First" Symphony in C minor (which he had composed in 1824), substituting however the Scherzo from his string Octet for the minuet and trio. He had made an orchestral score of the Scherzo for the occasion. He was received with great enthusiasm (much to the gratification of the aspiring musician, who had had a mixed reception recently in Berlin) and the Scherzo "was obstinately encored against his wish"



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(again according to Moscheles) . Mendelssohn afterwards presented the score of the Symphony to the Society. The orchestrated Scherzo was acquired by Novello and Co., and first published by them in 1911.

The Scherzo, *"sempre pianissimo e leggiero"* is a score of characteristically delicate point and grace. It is arranged for two flutes, two oboes, two clarinets, in B flat, two bassoons, horns, trombones, timpani and strings.

The Octet itself was written by the 16-year old Mendelssohn in 1825, whereby the Scherzo antedates that in the Midsummer Night's Dream music by a year. In her life of her brother, Fanny gives her impressions of the Scherzo from the Octet:

"Only to me did he tell what he had in mind. The whole piece should be played staccato and pianissimo: The peculiar tremulous shuddering, the light flashing mordents, all is new, strange, and yet so interesting, so intimate, that one feels near the world of ghosts, lightly borne aloft; yes, one might take in hand a broomstick, to follow better the aërial crowd. At the end, the first violin flutters upward, light as a feather — and all vanishes away."

The Octet was performed by the string sections of the Orchestra November 7, 1885, and again on November 26, 1920.

J. N. B.

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SYMPHONY IN G MAJOR NO. 88 (B. & H. NO. 13) *

By JOSEPH HAYDN

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

HAYDN wrote a set of six symphonies for a society in Paris known as the " Concert de la Loge Olympique." They were ordered in 1784, when Haydn was living at Esterház. Composed in the course of the years 1784–89, they are in C, G minor, E-flat, B-flat, D, A. No. 1, in C, has been entitled " The Bear "; No. 2, in G minor, has been entitled " The Hen "; and No. 4, in B-flat, is known as " The Queen of France." The symphony played at this concert is the first of a second set, of which five were composed in 1787, 1788, 1790. If the sixth was written, it cannot now be identified. This one in G major was written in 1787,† and is numbered 88 in the full and chronological listing of Mandyczewski (given in Grove's Dictionary).

I. The first movement opens with a short, slow introduction, adagio, G major, 3-4 which consists for the most part of strong staccato chords

* Last performed at these concerts October 21, 1927.

† It is " Letter V " in the catalogue of the London Philharmonic Society, No. 13 in the edition of Breitkopf & Härtel, No. 8 in that of Peters, No. 29 in that of Sieber, No. 58 in the list of copied scores of Haydn's symphonies in the library of the Paris Conservatory of Music.

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which alternate with softer passages. The main body of the movement allegro, G major, begins with the first theme, a dainty one, announced piano by the strings without double-basses and repeated forte by the full orchestra with a new counter-figure in the bass. A subsidiary theme is but little more than a melodic variation of the first. So, too, the short conclusion — theme — in oboes and bassoon, then in the strings — is only a variation of the first. The free fantasia is long for the period, and is contrapuntally elaborate. There is a short coda on the first theme.

II. Largo, D major, 3-4. A serious melody is sung by oboe and violoncellos to an accompaniment of violas, double-basses, bassoon, and horn. The theme is repeated with a richer accompaniment; while the first violins have a counter-figure. After a transitional passage the theme is repeated by a fuller orchestra, with the melody in first violins and flute, then in the oboe and violoncello. The development is carried along on the same lines. There is a very short coda.

III. The Menuetto, allegretto, G major, 3-4, with trio, is in the regular minuet form in its simplest manner.

IV. The Finale, allegro con spirito, G major, 2-4, is a rondo on the theme of a peasant country-dance, and it is fully developed. Haydn in his earlier symphonies adopted for the finale the form of his first movement. Later he preferred the rondo form, with its couplets and refrains, or repetitions of a short and frank chief theme. "In some finales of his last symphonies," says Brenet, "he gave freer reins to his fancy, and modified with greater independence the form of his first allegros; but his fancy, always prudent and moderate, is more like the clear, precise arguments of a great orator than the headlong inspiration of a poet. Moderation is one of the characteristics of Haydn's genius; moderation in the dimensions, in the sonority, in the melodic shape; the liveliness of his melodic thought never seems extravagant, its melancholy never induces sadness."

The symphony is scored for flute, two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings. P. H.

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ENTR'ACTE

ELGAR AND HIS PUBLIC

A PENETRATING article on Elgar in the Musical Times of London * laments the fact that the composer suffered a rebound from his pre-war popularity. "Inevitably the music that was so triumphant an expression of the spirit of the Edwardian era lost much of its appeal in the years of disillusionment. Elgar had been hailed — and rightly — as the Composer Laureate. No music could have reflected more nearly the Imperialistic side of Kipling than 'The Banner of St. George,' the 'Pomp and Circumstance,' Coronation, and Imperial Marches, the 'Crown of India' Masque and the Coronation Ode; and to the harassed public of the early nineteen-twenties, still tightening belts and taxed to the hilt, the symphonies, the Violin Concerto, and 'Falstaff' were uncomfortable reminders of the days of ease and plenty. Moreover, the intelligentsia having largely 'gone communist,' there was a definite political bias against Elgar's music — a bias which still lingers, to nobody's loss but the biassed."

* This memorial article (of April, 1934) is signed with the initials H. G. and W. McN.

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However true and annoying this may be to the many in England who deeply enjoy their Elgar, and number him, as a matter of course, among the actually "great" composers, the heartening fact remains that Elgar, so far as these matters may be distantly observed, is still an integral and enduring part of England's musical consciousness. His "Dream of Gerontius" and other more popular choral works keep their firm place in the festivals; the First Symphony is a regularly recurring, and the Second an occasional part of every orchestra's repertory. It is of course to be expected that in these lean and cynical times Elgarian opulence should drop into disfavor. But surely there is a younger public in Britain to stand beside the older and loyal Elgarians — a public which is bound to increase further with the backward swing of musical fashion. The paragraph just quoted is followed by a prediction: "A few years hence the association of certain works of Elgar with the Imperialism of thirty years ago will be no more than a vague memory."

It is to be hoped that the stout adherents of Elgar do not look for a vogue of his music outside of England. Apparently they do not, for the writers just quoted also say: "We in Britain know the music through and through, and we understand the language in which it was written.



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England shows its delight in Elgar, not only by frequent performances, but by abundant literature — there are four books devoted to him and his music, all published during his life, besides numerous pamphlets and articles. But one agreeably misses the crusading, militant spirit which one meets in the apostles of musical messiahs in other countries.* Writers on Elgar do not vaunt their idol with the flash of challenge in their eyes. They are rather disposed quietly to accept and draw attention to his finer points. John F. Porte subtitles his book "An Appreciative Study," and Ernest Newman approaches his subject with an affection which he would probably be the first to admit as colored by the memory of a long and deep-reaching friendship. None of Elgar's biographers pass over the inescapable frailties of his music. They only try to show, reasonably enough, where these frailties are wrongly apprehended.

For example, Elgar has been much castigated for writing the word

* "The egoism of the Englishman is self-contained. He does not seek to proselytize."
— R. L. Stevenson.

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"*nobilmente*" more than once in the score of his Second Symphony. Nobility, it would seem, should not in good taste be assumed as a deliberate guise, consciously sought, openly admitted. It is perhaps rather an innate quality to be observed and mentioned (if at all) only by someone else. "That marking," answers Ernest Newman, "has been greatly misunderstood. It was not that Elgar was saying, in effect, 'This musical theme is a noble one!' but that he himself has seen his subject in terms of nobility."

Then there is the allied quality which is often called "pageantry" and might also be called "externality." Elgar's ability, in a word, to objectivize his music on occasion, to give it the pride and swing of the crowd. The tendency enabled him to write, between a fine-grained symphony and concerto, a smart march, a popular "hymn tune" of easy sentiment.* Porte almost makes a virtue out of necessity: "Only a

* When Elgar could bring himself to set such a maudlin verse as this one at the end of "Caractacus," the descent seems too great for even a stretched indulgence:

"For all the world shall learn it —
Though long the task shall be —
The text of Britain's teaching,
The message of the free;
And when at last they find it,
The nations all shall stand
And hymn the praise of Britain,
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man who naturally combined greatness with a broad mind and simple heart could attract musicians with his symphonies, emotional people with 'The Dream of Gerontius,' and ordinary folk with the tune of *Land of Hope and Glory*.* This is not descending, but relaxing. — His love of pageantry in music is not only an outlet which at least superficially aids the healthiness of his work, but reflects an aspect of cheery heroism inherent in good English racial fibre, and in this respect it compensates for aloofness, another quite English trait in Elgar." Newman likewise finds his love for music of outward display and vigor quite consistent with the Elgar he knew: " He was a man of enormous vitality, for all his sensitiveness and occasional valetudinarianism. That nose of his, with its boldness and mass, and the exceptionally large nostrils that, even when he was lying pitiably weak in his last illness, seemed to be distended in a passionate effort to draw all life into them and make it part of himself, were the outward symbol of a constitution and a mind of unusual strength. He saw the outer world as a magnificent pageant, every line and colour of which thrilled him. I remember the passion of delight with which he would describe a piece of superb horsemanship at a military display; the sculpturesque figures of man and horse had etched themselves upon a brain that revelled in any manifestation of life at its strongest and proudest. It was the sight of the ruins of the monument of Augustus on the hill at La Turbie, with their imperial glance over space

* The tune which is used in Noel Coward's " Cavalcade " as an emblem of the days of empire.

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and time, that moved him to one of the most splendid passages in the "In the South" overture. It was this gusto for life at its strongest and quickest that enabled him to express the very soul of our race in the military marches, in the "Cockaigne" and in the "Falstaff."

The general complaisance about Elgar was not deeply disturbed by Cecil Gray's sharp attack, in his "Survey of Contemporary Music," on the "jingoism" of this composer. It was as if this particular excess of Elgar had gone unrebuked too long. But when Edward J. Dent contributed a decidedly slighting summary of Elgar's work to a German publication, and again to an Italian one,* the case was quite otherwise. A personal opinion of a rather sweeping and devastating sort had been delivered to another people with a misleading air of encyclopaedic judiciousness. Injustice had been done, and Elgarians on every hand rose to right it. Professor Dent had told the Germans in part: "For English ears, Elgar's music is too emotional and not quite free from vulgarity. His orchestral works . . . are animated in color, but pompous in style, and of a too deliberate nobility of expression." To the Italians he wrote: "Elgar, despite his brilliant style, is repugnant to many English

* The first article was printed in Adler's "Handbuch der Musikgeschichte," the second in "La Musica Contemporanea in Europa" (Milan, 1925).

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musicians, by reason precisely of that chevaleresque rhetoric which badly covers up his intrinsic vulgarity."

The manifesto protesting against the German article was to the effect that the treatment of the subject was unjust and inadequate. The long list of signatures included John Goss, Harvey Grace, Leslie Heward, Beatrice Harrison, Hamilton Harty, John Ireland, Augustus John, Robert Lorenz, André Mangeot, Landon Ronald, G. Bernard Shaw, Richard Terry, William Walton, and Peter Warlock. Mr. Shaw felt moved to add words of his own. "Elgar," he wrote, "holds the same position in English music as Beethoven in German music. Professor Dent should not have belittled his country by belittling the only great English composer who is not dwarfed by the German giants."

The "Englishness" of Elgar is no less apparent in his music than in the personal descriptions of those who knew him in daily contact: "Elgar" (so concludes the Musical Times article) "never took to city life. He was fond of his West Country, of his garden, his dogs (he had four at his last residence), and his library. He was extremely well read, and had knowledge of a number of out-of-the-way subjects. He was an ardent Shakespearian. No single hobby occupied him for life: rather was he a hobbyist, taking up one after another out of curiosity: kite-flying,

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chemistry, puzzles of all kinds (he could tackle Torquemada), poker-work, and in his last years, carpentry. He was a cyclist, fisherman, and country walker. He could talk freely on rural topics. He dressed well, as if out of respect for his military and strangely un-composer-like appearance.

"He was not a happy man. His work taxed him body and soul — let the enjoyment that he has given to the world be the measure of what it cost him — and its burden was not lightened by his constant and perverse belief that the hand of the world was against him. Perhaps it was in self-confession that he wrote at the head of one of his works: 'Rarely, rarely comest thou, spirit of delight.'" J. N. B.

SYMPHONY NO. 2 IN E FLAT, *Op.* 63 *

By Sir Edward Elgar

Born at Broadheath, near Worcester, England, June 2, 1857; died at Worcester, February 23, 1934

Elgar's ripest symphonic years coincided with, indeed intimately belonged to what Englishmen now like to look back upon as the "Edwardian Age." He wrote his First Symphony in 1908 (having passed fifty, and after long inward preparation). The Violin Concerto came in 1910, the Second Symphony in 1911, and the Tone Poem "Falstaff" in 1913. The Violoncello Concerto of 1919 was his last work of importance.

* This symphony was first performed at a "London Musical Festival" by the Queen's Hall Orchestra, May 24, 1911. The first performance in this country was by the Cincinnati Symphony Orchestra in its own city, when Leopold Stokowski was conductor, November 24, 1911. It was heard at these concerts December 1, 1911, Max Fiedler, Conductor.



The composer, always reticent as to literal meanings in his absolute music, gave certain clues on the score of his Second Symphony, clues which have been seized upon, since the work shows an enigma of conflicting moods. The date and locale—"Venice—Tintagel (1910–1911)" is of no help, for it is obviously not music of landscape. The dedication reads: "To the memory of His late Majesty King Edward VII," and the composer has added, after the King's death which was on May 6, 1910: "This Symphony, designed early in 1910 to be a loyal tribute, bears its present dedication with the gracious approval of His Majesty the King. March 16, 1911." There is also a motto, quoted from Shelley:

> "Rarely, rarely comest thou,
> Spirit of Delight!"

Maine, in his two-volume "Elgar, his Life and Works" (1933) calls the Second Symphony "an epitome of the era which was quietly and gradually fading away while it was being written." And elsewhere he says: "Elgar was essentially a man of his time. The background of life was an important factor in determining the ideas and emotions which his music expresses. So much can be admitted of any great composer without thereby accusing him of writing merely topical music. To say that an Imperialist age was the background of Elgar's chief orchestral works is not to say that his sole object is to wave the Union Jack.

"For all that, in a broad sense, the First Symphony can be regarded as a salute to national heritage and attainment, the Second Symphony as a last exulting in the glories of an epoch which has already closed, and the Violoncello Concerto as a lament for the irrevocable years. They are respectively a paean, an epic, and an elegy."

The first effect of the two symphonies upon the British public is in itself a commentary upon the changing psychological point of view of their composer. The First was somewhat on the tradition set by Bee-

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thoven's Fifth * — a slow movement with a deep current, a finale which is a "peroration," "a passionate asseveration of faith." It was greatly applauded and admired, and the Second was eagerly anticipated. But meanwhile the composer's spirit had undergone a modification. It did not rise to a final, resounding triumph, but gradually subsided into a peaceful close, a close which has reminded some of the Third Symphony of Brahms. The first hearers of Elgar's Second Symphony, expecting to be overwhelmed, were only bewildered. And when "Falstaff" followed upon this, "some were inclined to think, — and they did not hesitate to speak out — that the Elgar of the 'Variations' and the oratorios, the Elgar of the golden promise, had joined the ranks of the perverse."

Quite otherwise than the vision of "Life and Death" which Shera sees in the symphony, is Newman's brighter summary: "The Symphony will be found to offer a complete psychological contrast to its predecessor. It is untroubled by any of the darker problems of the soul. For the most part it sings and dances in sheer delight with life. . . . The work will, I think, be found particularly enjoyable just by reason of this prevalent spirit of gladsomeness. Our greater music has worn the tragic mask long enough; it is good to have it break into a smile occasionally."

The symphony is scored for these instruments: three flutes (one interchangeable with piccolo), two oboes, English horn, three clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets,

* The composer would countenance no such overweening comparison. He once said of the Fifth Symphony of Beethoven: "When I look at it I feel like a travelling tinker looking at the Forth Bridge."

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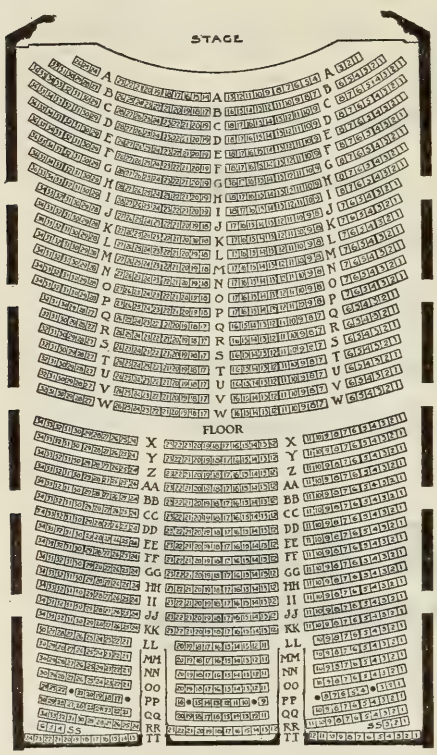
three trombones, bass tuba, a set of three kettledrums, side-drum, tambourine, bass drum, cymbals, two harps, and the usual strings.

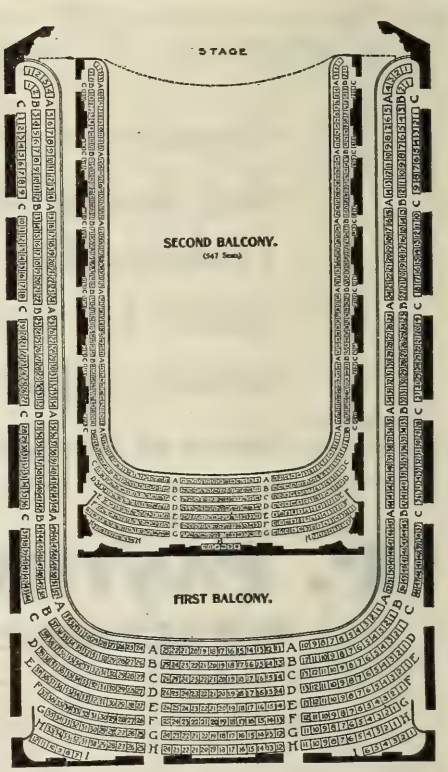
Of the various excellent analyses we choose that of Ernest Newman, for what it closely conveys of the sense of the score: —

"In the point of form, the first movement (Allegro vivace e nobilmente, E flat 12-8) proceeds much on the lines of Elgar's other first movements; there are two well-defined chief subject-groups, the first main idea especially being built up of a number of motives that can be used collectively or individually; while further varieties of mood are obtained by means of striking episodes."

The Allegro introduces at once the first principal theme, an energetic subject in E-flat major.

There is no "motto theme," as in the A-flat symphony; "but particular note should be taken of the descending phrase in the third bar, which is put to some expressive uses, both in this and the latter movements. The theme is really the expression of a continuous idea extending until the entrance of the second subject, but three subsidiary themes may be disengaged from it. This opening is succeeded by the second of the subject groups, which opens with a melody given first of all mainly to the strings and harps. The instrumentation becomes fuller, and later a counter-subject is heard with the theme. Then comes what the composer wishes to be regarded as the principal second subject, *dolce e delicato* ('cellos), though its characteristic droop plainly makes it a variant of the figure to which attention has already been called. Further developments lead to a resumption of the earlier and more vigorous matter, which is worked up impetuously to a climax in which a modification of the second subject figures largely. This ends the first section of the movement. The second — what would be called, in the orthodox form, the working-out section — is wholly concerned with modifications of the first-subject matter and with some highly interesting episodes. A new and less sunny cast, however, has come over the old themes. All this section, in fact, is like a darker inset in the center of an otherwise bright picture. The harmonies have grown more mysterious; the scoring is more veiled; the dynamics are all on a lower scale (the range of tone never rises above *piano,* while *pp* and *ppp* are the general markings). The whole effect is most striking on the orchestra. . . . [There is] an enigmatic phrase in the muted strings that runs through





virtually the whole of this section. It is impossible, as it would be useless, to analyze the scene in detail on paper. Its ghostly color, the throbbing drum-notes, and the strange, faint clashing of tonalities in it (a pedal E, for example, supporting E flat and D harmonies), make it as subtly imaginative a piece of work as Elgar has ever written.

"Towards the end of this section the material of the commencement reappears in expressive forms, though in much subdued colors. In this way a transition is made to the final section, in which the first-subject matter is again heard in all its former exuberance. The prevailing mood now is healthy and animated. Just before the close we get a suggestion of the quieter atmosphere of the middle section, but gradually the old spirit reasserts itself, and the movement ends in an exhilarating burst of energy."

The slow movement (*Larghetto,* C minor, 4-4) commences with a series of pianissimo chords in the strings. At the eighth measure, we hear the main theme — "a grave, deliberate melody in flutes, clarinets, horns, trumpet and trombones (*ppp*), over an accompaniment of chords on the second and fourth beat of each bar. There is a broadly and richly harmonized central section, after which the main theme is resumed. The English horn and the oboe give out a melody in thirds. This is repeated by the clarinets. This goes into a meditative theme for strings alone, (wind instruments added later) Another motive, *nobilmente e semplice,* constitutes virtually the whole of the thematic material of the *Larghetto.* All of it is now repeated in other forms and colors. "Near the end the vital phrase of the whole symphony steals in quietly in two solo violas, and then in the violins, but only for three or four bars. The last word is given to the grave chief theme of the *Larghetto,* and the softly breathed chords of the strings.

"What most people would call the Scherzo," continues Mr. Newman, "is here styled a Rondo (*Presto,* C major, 3-8). Its main theme is full of quips and surprises.

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(One feature of the Symphony, by the way, is the number of themes that run in thirds.) After this theme has run its nimble course, another comes bounding out in the strings and English horn in unison (accompanied in horns, bassoons, trombones and double-basses). On its repetition later it is combined with a counter-melody. After this come some lively metamorphoses of the sprightly first theme, combined with other matter. With a change of the key of D major we enter upon a long, smoothly-flowing passage mostly for the strings alone. The passage commences *pianissimo,* but soon works up to a tremendous torrent of sound in the full orchestra. Altogether this strange and powerful episode, occurring as it does in the middle of a Rondo seemingly given up to the pure joy of motion, will give us something to think about when we hear it. The remainder of the brilliant Rondo, with its repetitions, is quite plain sailing."

The main theme of the Finale (*Moderato e maestoso,* E-flat major, 3-4) "tells its own story at once. It is given out in strong lines by bass clarinet, bassoons, horns, and 'cellos, with broken harmonies supplied by clarinets, harps, and second violins. A few repetitions of it in various forms serve to imprint it firmly on our memories before a second theme comes — mainly in the strings. Large use is made of the second part of it. A third theme is of a similarly broad and dignified character. Then, in quickened tempo, the second theme is worked out quasi-fugally, along with some other figures, in a bold and effective style; after which we make our way back to the captivating first theme again, which is treated in a variety of ways. The climax comes with a sonorous reiteration of the third theme, the sequences mounting one on the other like great waves. Then a *più tranquillo* passage leads to a quiet and expressive reminiscence of the first theme of the first movement in extended notes. It is made the text of a masterly peroration, not so overpowering in its wealth of tone as the ending of the First Symphony, but equally effective in its much quieter way, and exhibiting the same consummate knowledge of the art of getting off the stage. The phrase is repeated several times in one instrument after another, then breaks off into a reminiscence of a fine phrase that has been heard in some of the later developments of the third theme, and finally we hear an echo of the first. All this time the motion has been growing more tranquil and the tone more subdued. Up to almost the last movement we are in a *pianissimo,* and apart from one short *crescendo,* in a couple of discords that are quickly resolved, it is *pianissimo* that we end, in a mood of calm but profound content."

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EDWARD A. TAFT
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with historical and descriptive notes

By PHILIP HALE AND JOHN N. BURK

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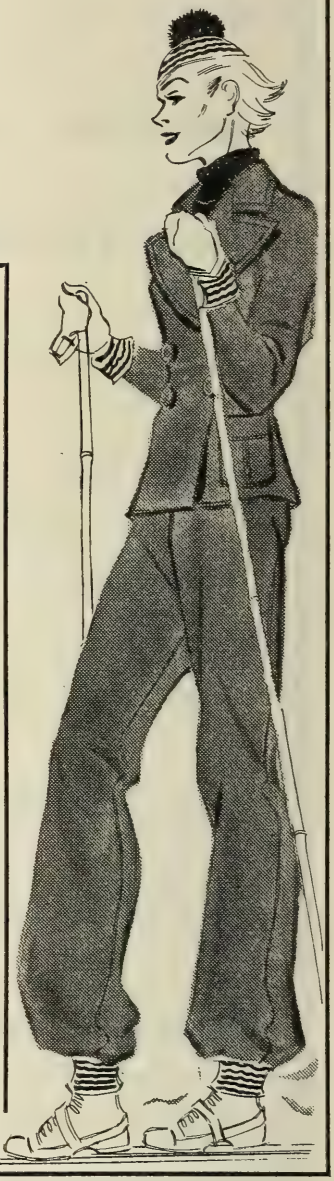
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BLISS Introduction and Allegro

(*First performances at these concerts*)

HOLST Fugal Concerto, for Flute and Oboe, *Op.* 40, No. 2

Flute: GEORGES LAURENT
Oboe: FERNAND GILLET

I. MODERATO
II. ADAGIO
III. ALLEGRO

(*First performances at these concerts*)

BAX The Garden of Fand

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INTRODUCTION AND ALLEGRO

By ARTHUR BLISS

Born in London, August 2, 1891—

PUBLISHED in 1927, this symphonic movement of considerable proportions was dedicated "To Leopold Stokowski and the Philadelphian (*sic*) Orchestra." It was duly performed by that orchestra, but not until October 19, 1928; meanwhile it had been heard at a Promenade concert in London under the composer's direction, October 8, 1926.

The opening theme of the introduction, *andante maestoso,* in flowing half notes, triple time, based upon the four upper notes of the scale of D minor, suggests the broad and stately stride of a passacaglia. A second theme, descending, makes its initial appearance in the woodwinds. "Not only in the introduction, but throughout the whole work," according to D. M. Craig in a Promenade programme, "the hearer is bound to be impressed by the economy of the means employed, and by the direct simplicity with which Bliss makes his effects. The Introduction gathers both in strength and speed, to lead straight into the main body of the movement, in *Allegro molto vivace;* wood-winds and

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strings at once present the vigorous version of the opening subject. Broader and slower forms of it are used as counterpoints in its exposition, but there is very little other fresh material till we arrive at a *Più tranquillo* section with a new melody for clarinet and solo violin. It is answered by clarinet and flute with a theme reminiscent of the second phrase of the Introduction, and after a short elaboration of these the tempo changes again to a hurrying 2-4, slight and delicate at first, but soon gathering force and emphasis. First and second violins have a new theme, with a counter melody in which flute and oboe share, and again reminders of the Introduction are welded with them. This section dies away to finish very softly on a long pause, and there follows an episode in which effective use is made of themes built on reiterations of the same note. That is exploited in interesting rhythmic ways, and we are led back gradually to the *Allegro vivace* with its original theme. The music rises to a very big and emphatic climax, to be followed by another quiet mood in which earlier themes return, but once more the movement is worked up to a robust and stirring energy which is maintained to the end."

Arthur Bliss's " Colour Symphony " was performed by this orchestra for the first time in the United States on December 28, 1923, Pierre Monteux, conducting. The composer completely revised the symphony, and in its second version it was performed by the B. B. C. Orchestra in

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London under Adrian Boult's direction, April 27, 1932. The Concerto for Two Pianofortes and Orchestra had its first public performance at these concerts, December 19, 1924, when the parts were taken by Guy Maier and Lee Pattison, for whom the concerto was written.

J. N. B.

A FUGAL CONCERTO

For Flute and Oboe, *Op.* 40, No. 2

By GUSTAV THEODORE HOLST

Born at Cheltenham, England, September 21, 1874; died May 25, 1934

HOLST wrote his Fugal Concerto in 1923, while he was visiting America. It was first performed at the Queen's Hall, London, in the same year. The companion piece, the "Fugal Overture" (Op. 40, No. 1), was composed in the year previous. The Fugal Concerto is scored for flute and oboe soli with string orchestra, a disposition designed, no doubt, to give the contrapuntal voices distinction and clarity of color (two solo violins are nevertheless suggested as an alternative). The work is in three movements, each subject being fugally treated, contrast lying not in the formal character, but in the tempo of the middle move-



ment. The subjects of the first and third movements are lively and engaging – that of the final allegro, in 6-8 rhythm, while not jiglike in accentuation, yet readily lends itself to later combination with one of the popular tunes which the composer was fond of bringing into his gayer scores (one immediately recalls the "St. Paul's Suite," with its contrapuntal treatment of "Dargason" and "Greensleeves"). In the finale, free cadenzas for the oboe and flute in turn lead presently to the introduction (by the flute) of the old English dance tune:

"If all the world were paper,
And all the sea were ink
If all the trees were bread and cheese,
What should we do for drink?"

The new theme is closely combined with the old one, yet the piece keeps its sprightly character, quite unweighted by the skill and learning which has gone into its contrivance.

When Gustav Holst visited the United States and conducted this orchestra, January 22 and 23, 1932, his programme included the following of his works: *

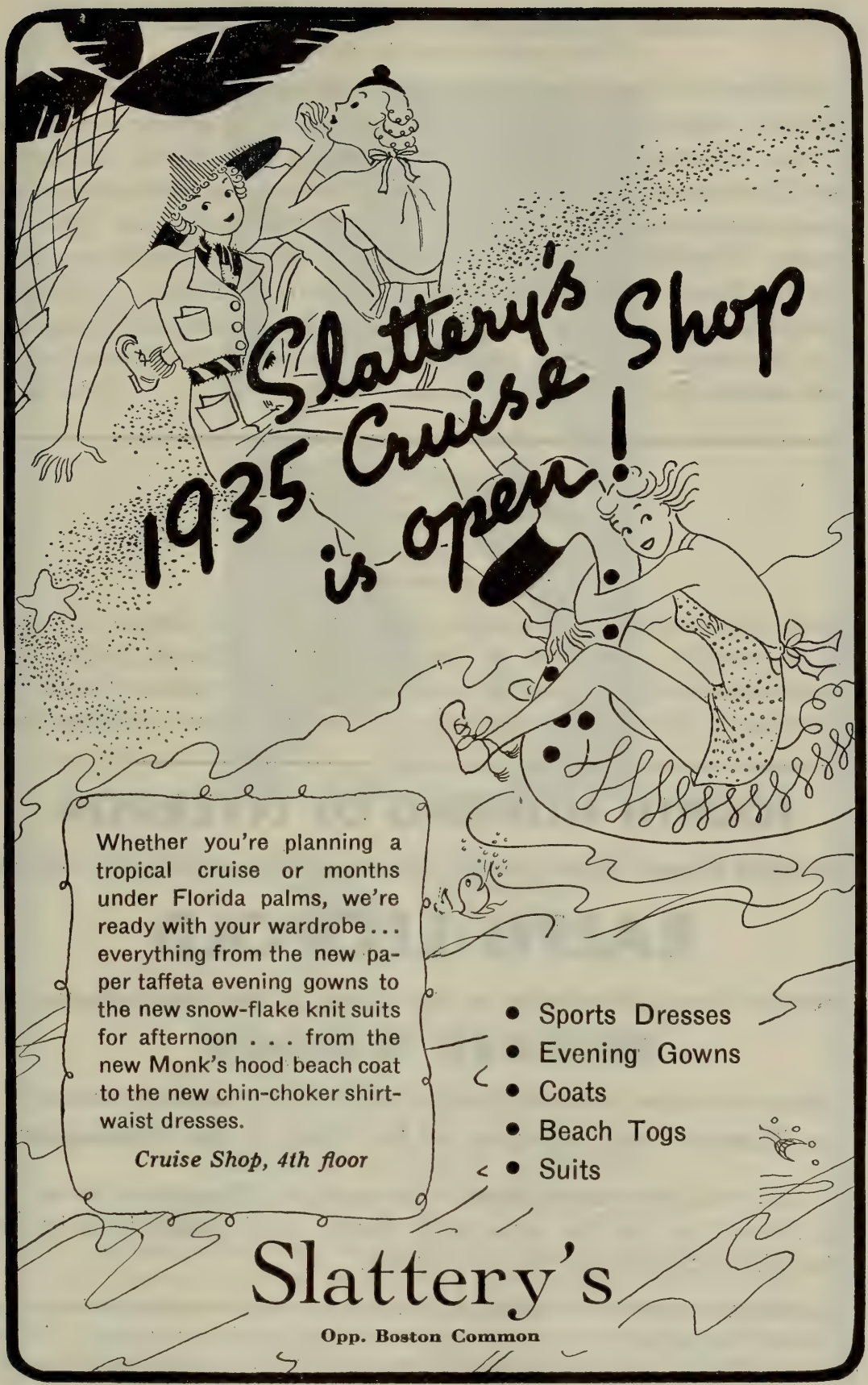
"The Planets"
St. Paul's Suite, for String Orchestra
Prelude and Scherzo, "Hammersmith"
(First performance in Boston)

* Conducting the orchestra at a concert in Providence, January 19, Holst likewise included on the programme his arrangement of Bach's "Fugue à la Gigue," and his "Somerset Rhapsody."

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(First performance in Boston)

"The Planets" were introduced by Pierre Monteux at concerts of this orchestra January 26, 1923. The "Ode to Death," a setting of a poem by Walt Whitman, was performed on February 10, 1927, the Cecilia Society Chorus assisting and Dr. Koussevitzky conducting. Holst composed a large number of orchestral works. His operas "Savitri," an *opera de camera;* "The Perfect Fool," a parody opera, with his own libretto; and "At the Boar's Head" (based on Shakespeare's "Henry IV") have been performed in England. "The Hymn of Jesus" and the "Dirge for Two Veterans" were sung on several occasions by the Harvard Glee Club and the Radcliffe Choral Society. J. N. B.

"THE GARDEN OF FAND"

By Arnold Edward Trevor Bax
Born in London, November 6, 1883–

Bax composed this symphonic poem on a Gaelic legend in 1913. It was first performed by the orchestra in Chicago under Mr. Stock's direction on October 20, 1920, a London performance following, December 11. Having been performed in Boston January 24 of the same

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season by the visiting Chicago Orchestra, the work was heard at these concerts April 17, 1925, under Serge Koussevitzky. Dr. Koussevitzky had included it in one of his concerts in Paris, May 17, 1923.

The following description is printed in the score:

" The Garden of Fand is the sea. The ancient Saga called ' The Sick-bed of Cuchulain ' tells how that hero (the Achilles of the Greek) was lured away from the world of deeds and battles by the Lady Fand, daughter of Manannan, lord of the ocean; and how in the time of his country's direst need he forgot all but the enchantments of an immortal woman. The tale goes on to relate that Cuchulain's wife, Emer, pursued him to that wonder-land and pleaded with the goddess for her husband's return. Then, with one of those touches of modern romanticism which are constantly occurring in the Irish pagan tales, the Saga ends with Fand's pitying renunciation of her human love, and we read that Manannan shook his ' Cloak of Forgetfulness ' between Cuchulain and Fand, that the memory of each might be utterly blotted out from the mind of the other.

" This tone poem has no special relation to the events of the above legend. In the earlier portion of the work the composer seeks to create the atmosphere of an enchanted Atlantic completely calm beneath the spell of the Other World. Upon its surface floats a small ship adventuring towards the sunset from the shores of Eirinn, as St. Brandan and

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the sons of O'Corra are said to have sailed in later times. The little craft is borne on beneath a sky of pearl and amethyst until on the crest of an immense, slowly surging wave it is tossed on to the shore of Fand's miraculous island. Here is unhuman revelry unceasing between the ends of time, and the voyagers are caught away, unresisting, into the maze of the dance. A pause comes, and Fand sings her song of immortal love, enchaining the hearts of her hearers forever. The dancing and the feasting begin again, and, finally, the sea rising suddenly overwhelms the whole island, the immortals riding in rapture on the green and golden waves, and laughing carelessly amidst the foam at the fate of the overrash mortals lost in the depths. Twilight falls, the sea subsides, and Fand's garden fades out of sight."

Mr. Hale has made an abridged form of a description by Eric Bloom, written for a performance at the Queen's Hall, London, November 13, 1922:

Tempo moderato. Flowing smoothly, 6-4. The wood-wind has thematic fragments; "a tissue woven of shimmering harp and violin figures" represents the sea, reposing. There are "creeping" figures for



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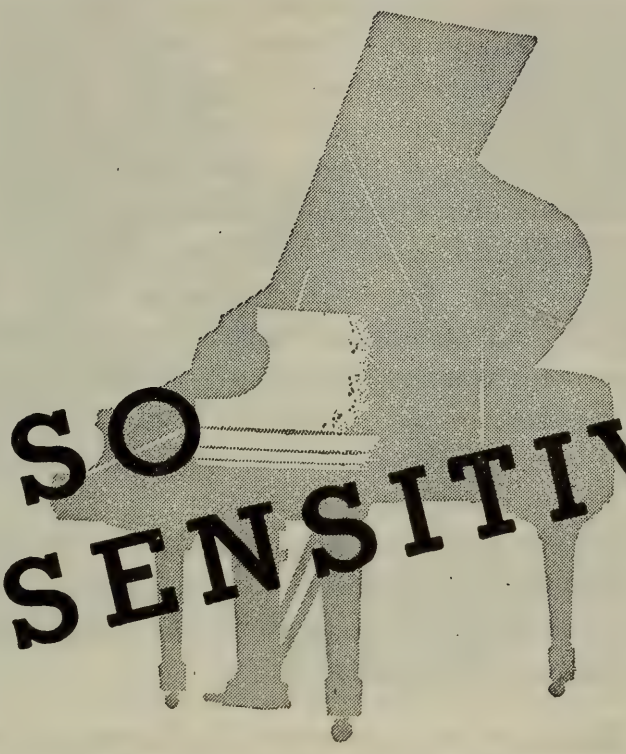
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solo violoncello and bassoon, and a "yearning strain in the oboe." The music gathers in speed and intensity. "A sinister horn quartet and a fantastic solo violin passage hint at the mysteries of Fand's Island." A climax leads to a gay but not hurried dance tune. The revelry has an "uncanny atmosphere of unreality — a weird aloofness from ordinary human merry-making." Clarinets set up a "gently rippling arpeggio figure to a moving bass, while the upper strings sustain soft, widely-spread chords; the whole passage directed to be played without any expression. A sequence for the celesta follows a call for muted horns. Fand's song, introduced by a short viola solo, is for flutes and English horn accompanied by divided strings. The spell is worked. Then the dance begins again. Its rhythm is combined with the conflicting measure of the song of immortal love, which is now given forth triumphantly, like an invocation to the waters to rise and engulf the island." The sea music of the opening now is powerful. The work of destruction over, this music sinks back and is soon lost to hearing.

The score calls for piccolo, three flutes, two oboes, English horn, three clarinets, bass clarinet, two bassoons, double bassoon, four horns, three trumpets, three trombones, tuba, kettledrums, Glockenspiel, cymbals, two harps, celesta, and the usual strings.

These works by Bax have been performed in Boston at Concerts of the Boston Symphony Orchestra:



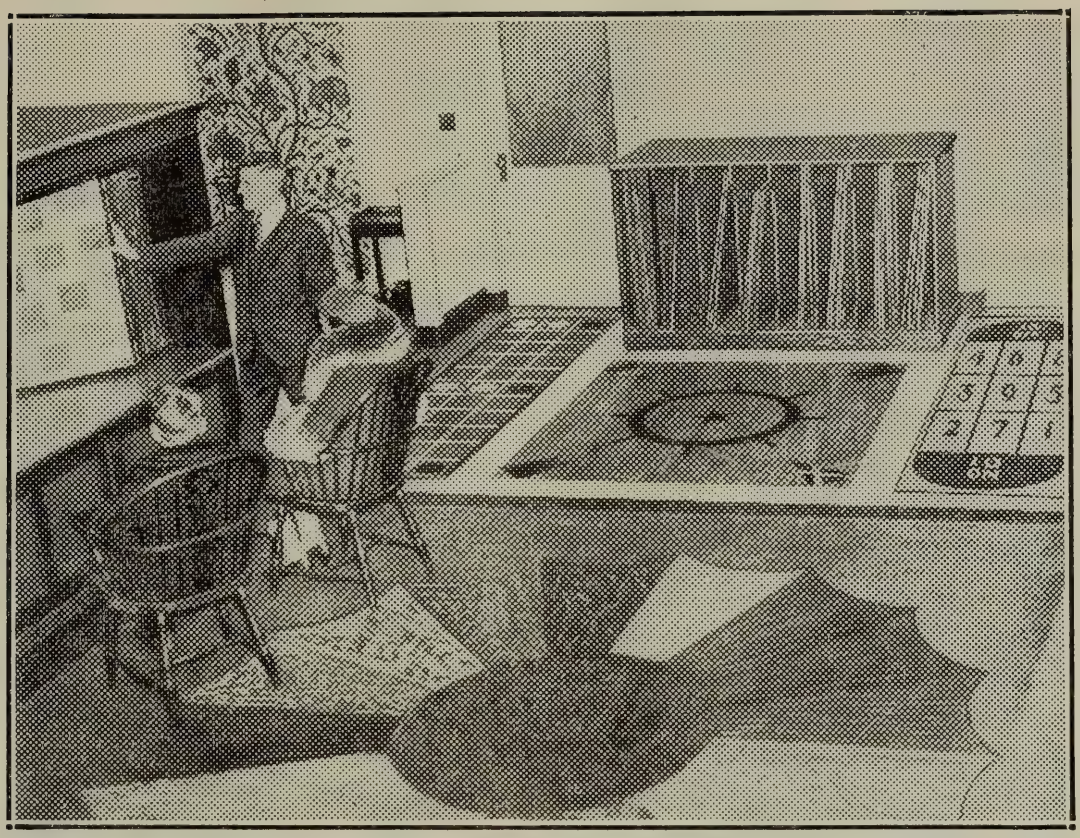
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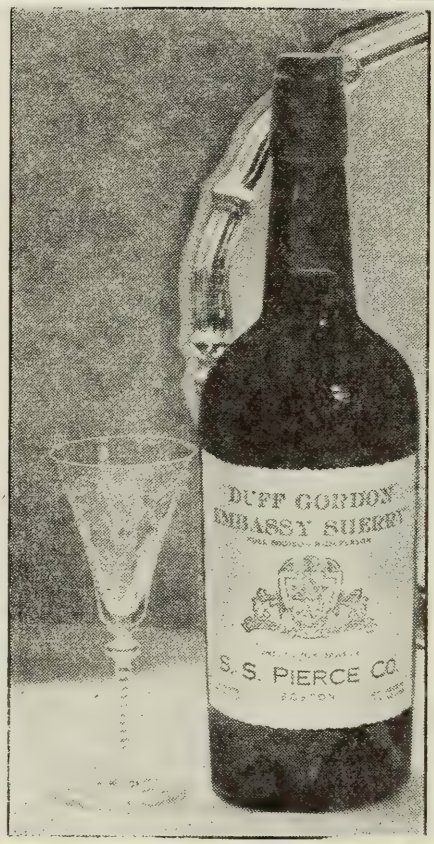
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1930. January 3, Symphony No. 2, E minor and C.
1932. November 11, "Winter Legends," Symphonie Concertante for pianoforte (Harriet Cohen) and orchestra.
1933. April 13, Symphony No. 2, E minor and C.

The Third Symphony, completed in February 1929, was first performed at a B.B.C. concert at Queen's Hall, March 14, 1930. The Fourth Symphony was completed in 1931, and performed at a Courtauld-Sargent concert in London, December 5, 1932. The Fifth Symphony dated December 1931–March 1932, and dedicated to Sibelius, was first performed January 15, 1934 by the London Philharmonic Orchestra, Sir Thomas Beecham, conductor. The "Overture to a Picaresque Comedy" was first performed by Sir Hamilton Harty and the Hallé Orchestra at Manchester in December 1931, and introduced to New York by Bruno Walter and the Philharmonic Orchestra, November 23, 1933; the 'Cello Concerto was first played by M. Cassado and the London Symphony Orchestra led by Sir Hamilton Harty, March 5, 1934, and the 'Cello Sonata by Harriet Cohen and Thelma Reiss in London in the same spring. "The Tale the Pine-Trees Knew" was performed at a London Philharmonic concert with Sir Thomas Beecham, April 12, 1934.

J. N. B.



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ADRIAN BOULT

THE career of a conductor is read on the one hand in the channels of his acquisitive and his expansive years as developing musician, on the other in his programmes, his insistences, his audiences. These matters would all be eloquent of Adrian Boult's character as a musician, if they could be included within the space of a few pages. Even the outline of his development and the posts he has held is not without revelation of his particular qualities.

According to the evidence of his mother, herself a musician,* Adrian Boult showed an extraordinary aptitude for music, even in his pre-coherent years. He would pick out notes accurately on the piano even before his eyes had reached the level of the keys. His talents were in no way pushed, however, and at the age of twelve (Adrian Boult was born in Chester, England, 1889) he was sent to the Westminster School, where apparently music was considered an entirely unessential part in the development of the average small boy. Young Boult found opportunities, nevertheless. The science master (H. E. Piggott) was interested in music, and the two were often closeted in the pursuit of harmony, counterpoint, or fugue. The boy further found his way to London each Sunday to attend the Queen's Hall concerts of Henry J. Wood, score in hand and ears alert. In this way the young musician learned much from the older one whose associate and successor he was destined to become.

* Katherine F. Boult was a writer on musical subjects, having translated and edited the writings of Berlioz for the "Everyman" Edition.

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Eva Mary Grew, from whose articles in the "British Musician" * this material is derived, remarks discerningly that this quiet self-training may have been more valuable than the conventional academic and professional ordeal. "Some natures want to be active participants in the struggle from the start. Others want to be observers. In his youth, Adrian Boult's nature was, to my understanding, of the second of these two orders." The writer further considers that the developing musician was fortunate in turning from "the exercise of simple observation to what may be called the practical amateurism" of Oxford, where Adrian Boult entered Christ Church at the age of nineteen. Dr. Hugh Percy Allen was an active and beneficent force in Oxford at that time, conducting a choral society in the town, another in the University, and combining the two for his more ambitious projects, of which there were many. Adrian Boult apparently missed no chances. He sang in choirs and choruses, took bass solo parts in Bach, coached and rehearsed operatic performances, and even appeared upon the stage as Zamiel in "*Der Freischütz.*" In 1917, he was given the degree of "Doctor of Music" by his university, a title, however, which he has avoided as unduly academic.

On leaving Oxford, the young man went to Leipzig to study at the Conservatorium, but perhaps with the even stronger intent of becom-

* Adrian Boult, "The Story of his Life and Work," appeared serially in "The British Musician" from August, 1933, through June, 1934.

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ing "observer" once more at the Gewandhaus concerts, where Artur Nikisch was presiding. He observed the conductor from at least two angles — from behind as member of the audience and from the front as member of the Gewandhaus choir.

Returning to England and his home at Liverpool, Adrian Boult organized and conducted an orchestra in the Sun Hall, Kensington, "in the slums of Liverpool," where the attendance was uneven, and depleted by the preoccupations of the world war, which had just begun. After various engagements at festivals and other occasional concerts, and a brief service in the War Office department, where his knowledge of German proved valuable, he made his London debut with four concerts in the Queen's Hall, in 1918, including a "revival" of the then scarcely noticed "London Symphony" of Vaughan Williams — under difficulties, for an air raid was in progress.

The conductor, who was now attracting increased attention, was engaged to lead concerts by the London Philharmonic Society, and as a conductor of Diaghileff's *Ballet Russe* for its London seasons of 1918 and 1919. He assisted the aging Charles Villiers Stanford as conductor of the Orchestra of the Royal College of Music, and on his retirement took charge of the "Patron's Fund" concerts, wherein the music of young composers is given rehearsal, and public performance. His two seasons as leader of the sporadic and short-lived British Symphony Orchestra might be looked upon as the "finale" of his formative years.

In 1923, he became conductor of the Birmingham Festival Choral Society, on the retirement of Sir Henry Wood, a position which he held for seven years, likewise conducting the Birmingham City Orchestra.

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in 1930, Dr. Boult was appointed to the important post of director. The "B.B.C." orchestra, as it is known, is of the first importance in musical England, both by its public concerts, and by its broadcasts as the official orchestra of the Government's radio ("wireless") monopoly.

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Born at Lichtenthal, Vienna, January 31, 1797; died at Vienna, November 19, 1828

IT was in March, 1828, Schubert's thirty-first year and the last of his life, that he wrote his famous Symphony in C Major. Schubert turned out six in his earliest composing years, from the time that, as a pupil of sixteen at the *Konvikt* (the school of the Imperial Choir at Vienna) he filled sheets with ready music for the small school orchestra in which he was a violinist. In 1816 he wrote his Fourth ("Tragic") Symphony and his Fifth (without trumpets and drums); in 1818, reaching his twenty-first year he produced his Sixth in C major, still for a small orchestra. These three works, containing many of the beautiful pages characteristic of the younger Schubert, were yet modest in design,

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having been planned for the immediate uses of the "Society of Amateurs," the outgrowth of a friendly quartet which had long met as such in his father's house.

Having come of age, the young man turned his musical thoughts away from symphonies which he attempted only twice in the remainder of his life.* In 1822 he wrote another, or at least two movements of another. The "Unfinished" Symphony may be said to be the first which Schubert wrote entirely to the prompting of his free musical inclinations, and not to the constricted measure of a group of half-skilled friends who could not muster a trumpeter or a set of kettledrums. Anselm Hüttenbrenner, to whom he dispatched the score in hopes of a performance by the Styrian Society at Gratz, casually laid the unplayed symphony in a drawer and forgot it. The indifference did not visibly disturb the composer, to whom the act of creation seems always to have been infinitely more important than the possibilities (which were usually meagre enough) of performance or recognition. Once more, six years later, Schubert spread his symphonic wings, this time with no

* He did make, in 1821, a complete outline of a symphony in E minor, with the notation and scoring only partly filled in. The symphony has been announced for completion and performance in Vienna this season, by Felix Weingartner. A "Gastein" Symphony, vaguely referred to in the correspondence, remains a legend, for no trace of it has been found.



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other dictator than his soaring fancy. Difficulty, length, orchestration, these were not ordered by the compass of any orchestra he knew. Schubert in his diviner lyrical flights, composed far above the heads of the small circle of singers or players with whom his music-making life was identified. Consciously or unconsciously, he wrote at those times for the larger world he never encountered in his round of humble dealings, and for coming generations unnumbered.

In this wise did the symphony in C major come into being — the symphony which showed a new and significant impulse in a genius long since of immortal stature; the symphony which it became the privilege and triumph of Schumann to resurrect years later, and make known to the world.

The direct words of Schubert on his more important works are here, as elsewhere, scanty and unreliable. It is known that he presented the score to the *Musikverein* in Vienna. The parts were actually written out and distributed, and the symphony tried in rehearsal. "The Symphony was soon laid aside," so reports Schubert's early biographer, Kreissle von Hellborn, who in 1861 first published his findings in Schubert's life after consultation with those who knew and remembered him. The score was found to be "too long and difficult, and Schubert advised them to accept and perform in its stead his Sixth Symphony (also in C)." The tale has been doubted, but it is easy to believe — not that the composer had any qualms about the essential practicability of his score, but that he hastily withdrew his Pegasus before its wings could be en-

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tirely clipped by the pedestrian *Gesellschaft*. A symphony in C major was performed by the Society a month after Schubert's death (December 14, 1828) and repeated in March, 1829. Whether it was the great "C major" or the Sixth Symphony in the same key is a point of dispute among the authorities. In any case, Schubert's last Symphony was unperformed in his lifetime and lay in oblivion until ten years afterwards, when Schumann visited Vienna and went through a pile of manuscripts then in possession of Franz's brother, Ferdinand Schubert, fastened upon the C major symphony, and sent a copied score with all dispatch to his friend Mendelssohn, who was then the conductor at Leipzig. Mendelssohn was enthusiastic — as enthusiastic perhaps as his nature permitted, although beside the winged words of Schumann on the same subject his written opinion as expressed to Moscheles sounds cool and measured: "We recently played a remarkable and interesting symphony by Franz Schubert. It is, without doubt, one of the best works which we have lately heard. Bright, fascinating and original throughout, it stands quite at the head of his instrumental works." The performance at the Gewandhaus (March 21, 1839) was a pronounced suc-

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cess and led to repetitions (there were cuts for these performances).* Mendelssohn urged the score upon the secretary of the Philharmonic Society in London, and attempted to put it on a programme when he visited England. The players found this straightforward music unreasonably difficult and laughed at the oft-repeated triplets in the finale; Mendelssohn forthwith withdrew the score, which was not heard in England until many years later (April 5, 1856); even then, it was finally achieved by performances in two installments of two movements at each concert. It is said that a similar derision from the players in Paris also met Habeneck's efforts to introduce the symphony there. It may seem puzzling that these famous triplets, to a later posterity the very stuff of swift impulsion, a lifting rhythm of flight, could have been found ridiculous. But a dull and lumbering performance might well turn the constantly reiterated figuration into something quite meaningless. The joke lay, not in the measures themselves, but in the awkward scrapings of the players who were deriding them. The work, thus put aside in England for some fifteen years, meanwhile found its first American performance by the Philharmonic Society in New York (January 11, 1851), Mr. Eisfeld conducting. It had been published a year previous. The

* Yet a reviewer of the first performance wrote that the work lasted "five minutes less than an hour." Eugene Goosens once wrote: "It's heavenly, but rather excessive length has often brought up the vexed question of 'cuts,' and even the purists admit that the work does not suffer to a noticeable degree by judicious pruning of the slow movement and finale. I use the word, 'judicious,' for there are only two 'cuts' possible which do not in any way disturb the shape or development of the movement in question. Preferably, however, let us have it unmutilated—" (Chesterian, November, 1928).

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first performance in Boston was on October 6, 1852, with a small orchestra led by Mr. Suck. The most recent performance was by the Boston Symphony Orchestra, April 24, 1931.

The very fact that Schubert wrote this masterwork in his last year, an eloquent sign, and not the only one, of a new subtilization and unfolding of the still youthful genius, has been the subject of much conjecture, wise, futile, or foolish, on the part of his biographers. Some have foretold in the C major the heralding of what might have become a mighty symphonist, another Beethoven (which composer, Schubert held in the deepest veneration). This despite the fact that the mild and unassuming little Viennese music-maker showed no inclination, then or at any time, to become a philosopher and spiritual titan, an insurrectionary artist who might face the world at large with a glance of arrogant independence. More than one writer has discerned premonitions of death in the final symphony, and Sir George Grove, disclaiming superstition, could not help remarking darkly that Schubert signed a friendly letter of that year: "Yours till death." Any words from Schubert about his music, written or spoken, are as always but scantily available. One remark Schubert is said to have made,* on handing the manuscript

* Kreissle repeats this as a "well-authenticated confession."

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of this symphony to the *Musikverein* — " that he hoped now to hear nothing more about Lieder, and that hence-forth he should confine himself to Opera and Symphony."

He did write more songs; in fact probably his last application of pen to paper was to correct the proofs of his " *Winterreisse* " series, wherein a new current of melancholy, almost Tchaikovskian, is discernible. It is none the less reasonable to assume that the symphony — that resplendent sample of a newly widened instinct of orchestral beauty — would have had its successors.

The examination of Schubert's every-day life in those months reveals the usual round of daily music-making and friendly intercourse. The motive for the score must have been purely the delight in its writing, for no one was at hand to play it, no publisher would have given the merest glance of interest at such an unmarketable article. Notwithstanding, Schubert was as usual hounded by the penury which kept him in dingy lodgings and short rations most of the time.* He

* Schubert did, for once in his life, give a public concert of his own music. It was on March 26, 1828, probably after the completion of the symphony. He submitted to the insistence of his friends, and was rewarded with a large attendance, and receipts of about 600 gulden ($160) — probably more money than he had ever held in his hand at a single time. We find him shortly afterwards inviting a friend to a Pagannini concert, on the ground that " money is as thick as blackberries." But tempting invitations from Gratz and the

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should, if material needs were to control his muse, have been writing easy piano duets, songs in the obvious mold and free from the "eccentricities" (i.e. — felicitous touches of divine fancy) which his publishers periodically objected to. Instead, he wrote what pleased him — songs which puzzled his intimate friends, chamber music such as the splendid but then unsalable Quintet, the Mass in E-flat, the three final piano sonatas and the Fantasia in F minor, the *Winterreise* and *Schwanengesang*. This wealth of music, showing many new vistas, left him poor and contented.

Sir George Grove, who carefully examined the manuscripts of the symphonies in 1868, still a pioneering year in the knowledge of Schubert, describes the manuscript of the final C major Symphony as "a volume of 218 pages, and, as usual, on oblong paper." The heading reads: "Symfonie, März 1828. Frz. Schubert Mp.*" Donald Francis Tovey reports, as does Grove, many corrections in the score — an extremely interesting fact, since Schubert always put down his notation swiftly and with finality. "In the Finale," writes Grove, "there are but few alterations, and those of no importance. It has evidently been written straight off, and towards the end the pen seems to have rushed on at an impetuous speed, almost equalling that of the glorious music itself. The first movements, on the other hand, are literally crowded with alterations; so much so that the work looks as if it were made up of after-thoughts. The handwriting is neat and perfectly distinct,

mountains of his beloved upper Austria he had to refuse from May until summer from want of funds for the coach fare, and in September he gave up the idea altogether, and remained sorrowfully in the city. "It is all over with my journey to Gratz this year for my pecuniary, like the weather prospects are downright gloomy and unfavorable."

* "Manu propria."



though it has lost the peculiar charm which it has in the MSS. of the Seventh and Eighth Symphonies.* "

After the broad and serene introduction, the theme of which is first intoned by the horns in unison, there comes the allegro, the main body of the movement, in which the corrections first appear. "It is an impressive (though not yet the most impressive) sign," writes Prof. Tovey, "of the white heat at which this huge work is written, that the whole first movement (if not more) was fully scored before Schubert noticed that he really must put more meaning into the all pervading figure that constitutes the first two bars of his main theme. . . . The alteration is neatly made with a pen-knife literally hundreds of times."

The theme in its original shape is an insipid reiteration of tonic and dominant — as characterless as some of Beethoven's early sketches for his finally pregnant themes. Schubert, apparently, was achieving a new power of discrimination, was outgrowing certain facile habits of spinning a good idea too thin, habits no doubt engendered in the amateurish, uncritical glow of endless *Biedermeierisch* evenings and *Schubertiaden* in and about Vienna. But here there is a new mettle; one shoot of lyric florescence begets another; instead of the spectre of redundancy, which would be fatal in so long a work, there is the profuse fertility, the unexpected twist to lift the discourse again and again to a new and rarified plane. "The second subject, reached, as usual in Schubert by a very simple *coup de théatre,* starts in a minor key in which it is not going to settle. This glorious theme veers round towards the normal key of the dominant G major; whence, however, it wanders away into the most wonderful of all Schubert's unorthodox digressions; a *locus classicus* for the imaginative use of trombones in a pianissimo. This passage,

* Grove lists the symphonies chronologically, and numbers the skeleton symphony in E minor as No. 7, the "Unfinished" as No. 8. In the usual numbering the E minor is not included; the final symphony is No. 7, and the "Unfinished," as a posthumous work, No. 8.

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which derives from the introduction, and leads to a triumphant climax in G major, is so masterly in design as well as in poetic power that it is incomparably more like a new art-form than a failure to execute an old one. Many of Schubert's outwardly similar digressions are weaknesses, but every case must be taken on its individual merits; and nothing will induce me to believe that Beethoven would have tolerated a word against this passage in its present position if he had lived to see it. The coda is in quicker tempo, and has the energy to make a splendid climax; a marked contrast to most of Schubert's codas, which are apt to collapse with a frank gesture of exhaustion. Here the movement ends with an apotheosis of the introduction.

" The slow movement, in A minor, after establishing its indomitable march-rhythm in a few wintry bars of introduction, sets out bravely with a heart-breaking show of spirit in adversity. The burden of the song goes, with Schubert's characteristic half-Italian pathos, into the major mode. There is an energetic sequel, marching along in the same rhythm and with the same brave figures. The second subject is a broad working out of a serene melody of consolation, in F major. The return from this to A minor is famous as one of the simplest and most romantic passages ever written for horns. They toll like a bell haunted by a human soul; and when the first subject returns there is a new trumpet-part that enlivens and deepens the pathos. The energetic continuation is worked up to a great climax from which the reaction, after a dramatic pause, is intensely tragic: and then the second subject enters in A major, with radiant new colours and a flowing accompaniment

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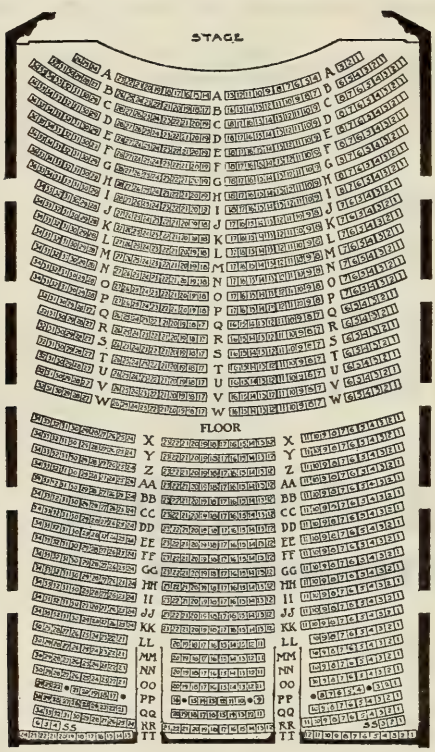
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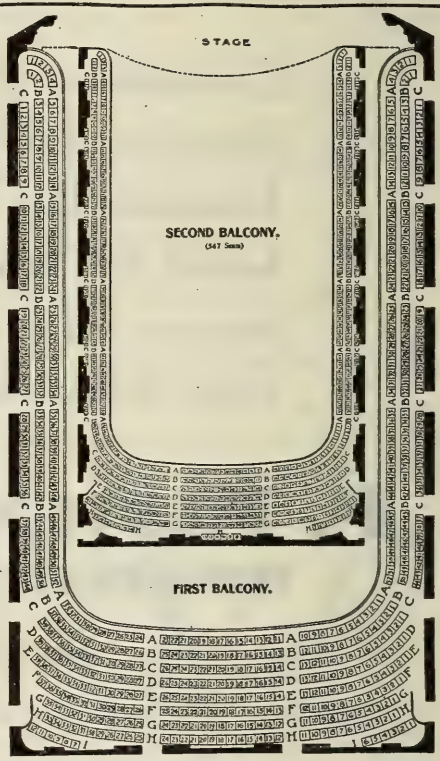
which continues even through the returning passage (where clarinets now replace the horns). Then fragments of the first subject are built up into a mournful coda; even the burden of the song being now in the minor mode.

"The Scherzo yields to nothing in music as regards the perfection and freedom of treatment. Like the Scherzo of Beethoven's Ninth Symphony, the main body of the movement is in miniature but highly organised sonata-form. The variety of rhythm throughout is inexhaustible. As for the Trio, it is a huge single melody (in 'binary' form with repeats, as usual) — one of the greatest and most exhilarating melodies in the world.

"The truest lover of Schubert confesses that he would not wish the Unfinished Symphony to have a typical Schubert finale. But Schubert wrote two finales which are typical Schubert without being his typical finales. These two are the finale of the String Quintet and the finale of this Symphony. Possibly we might add a third, also in C major; the finale of the Grand Duo * that ought to have been a symphony. And, of course, there are other finales that have magnificent themes and passages, notably in the three great string quartets. But these two finales are such as nobody can accuse of being weaker than the rest of the works. The finale of the C major Symphony is in fact an example of grotesque power fully as sublime as the griffin which Ruskin described so splendidly in the chapter on the Grotesque Ideal in Vol. III of 'Modern Painters.'

* The Piano Duo in C major, of 1824. Joachim arranged it for orchestra.





"The two themes of its first subject set up a very energetic spin which, like all Schubert's openings, promises well, but which does not, to people who know their Schubert, offer any security that it will maintain its energy in the tropical ease of its composer's mood after he has got through the three other movements so triumphantly. And indeed Schubert had a narrow escape here! If ever a powerful piece of music had a backbone to it, that backbone is the sublimely grotesque main theme of the second subject, arising so inevitably and so astonishingly out of the four premonitory repeated notes of the horn, and stretching itself *ad infinitum* while the violins madly turn somersaults with a persistent figure. This was the passage which, when Mendelssohn rehearsed it with the London Philharmonic, caused the players to giggle and behave so badly that he had to withdraw the work; and even within living memory it roused the pedagogue and blinded the humorist in that great musician Hans von Bülow. Well, it is to be hoped that we know better now. But here is what happened in Schubert's autograph — he had got as far as the four premonitory notes of the horns; and then he dashed off into a schoolmasterly little fugue from which the only possible reaction would have been a schoolboy's practical jokes. By good luck almost unique in Schubert's short career, he lost interest in this project before he had written nine bars of it — or perhaps the real gigantic inspiration came before he developed interest in the frivolity he

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had started. Whatever the mental process was, it cannot have taken three-quarters of a minute: the dingy little fugue-subject was struck out before the answer had well begun; the danger was past, and instead of a weak facility, we have the momentum of a planet in its orbit."

Robert Schumann more than once expended his eloquence in a good cause, and spoke with clarion tongue when his world was sluggish to perceive the true genius of Schubert, or Chopin, or Brahms. Quoting in part from what he wrote of Schubert's final symphony, after the Leipzig performance:

"Schubert's easy and brilliant mastery over the resources of an orchestra would be unintelligible, if one did not know that six other symphonies had preceded his last effort, and that he wrote it in the full maturity of his powers. Those gifts must be pronounced extraordinary in a man who, having during his lifetime heard so little of his own instrumental works, succeeded in so masterly a handling of the general body of instruments which converse with one another like

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Sponsored by a committee headed by Mrs. Bayard Thayer, Chairman, a surprise concert was given to a capacity audience. Everyone was delighted by the Farewell Symphony of Haydn, with Dr. Koussevitzky and a small orchestra in costumes of the period, and with other numbers equally unusual. A few days before the date of the concert a lady, whose identity was never disclosed, appeared at Symphony Hall and turned into the box office ten $1,000 bills to swell the proceeds of the concert.

Dr. Koussevitzky and all the members of the Orchestra donated their services, as did the attendants at Symphony Hall. The use of the Hall was also donated.

The contribution of the Orchestra, including the munificent gift above mentioned, amounted to $17,330.37, but the value of this unique entertainment is incalculable as regards the enjoyment it afforded to the vast audience, and in the example of obligation and service so handsomely set by Dr. Koussevitzky, the Orchestra and the staff.

EDWARD A. TAFT
Chairman

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human voices and chorus. Except in numbers of Beethoven's works, I have nowhere found such an extraordinary and striking resemblance to the organs of the human voice as in Schubert's; it is the very reverse of Meyerbeer's method of treating the human voice. The complete independence in which the symphony stands in respect of Beethoven's is another sign of its masculine originality. Let any one observe how wisely and correctly Schubert's genius develops itself. In the consciousness of more modest powers, he avoids all imitation of the grotesque forms, the bold contrasts, we meet with in Beethoven's later works, and gives us a work in the loveliest form, full of the novel intricacies of modern treatment, but never deviating too far from the centre point and always returning to it. This must be patent to anyone who often considers this particular symphony.

"At the outset, the brilliancy, the novelty, of the instrumentation, the width and breadth of form, the exquisite interchange of vivid emotion, the entire new world in which we are landed, — all this is as bewildering as any unusual thing we look upon for the first time in our lives; but there ever remains that delicious feeling which we get from some lovely legend or fairy story; we feel, above all, that the composer was master of his subject, and that the mysteries of his music will be made clear to us in time. We derive this impression of certainty from the showy romantic character of the introduction, although all is still wrapped in the deepest mystery. The transition from this to the Allegro is entirely new; the tempo does not seem to vary; we are landed, we know not how. The analysis of the movements piece by piece is neither a grateful task to ourselves nor others; one would necessarily have to transcribe the entire symphony to give the faintest notion of its intense originality throughout. I cannot, however, pass from the second movement which addresses us in such exquisitely moving strains, without a single word. There is one passage in it, that where the horn is calling as though from a distance, that seems to come to us from another sphere. Here everything else listens, as though some heavenly messenger were hovering around the orchestra." J. N. B.

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Thirteenth Programme

FRIDAY AFTERNOON, JANUARY 25, *at* 2:30 *o'clock*

SATURDAY EVENING, JANUARY 26, *at* 8:15 *o'clock*

MIASKOVSKY Sinfonietta for String Orchestra, *Op.* 32, No. 2

I. ALLEGRO PESANTE E SERIOSO
II. ANDANTE (THEME WITH VARIATIONS)
III. QUASI ADAGIO (MA NON TROPPO)
IV. PRESTO

PROKOFIEFF Scythian Suite, "Ala and Lolli," *Op.* 20

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III. NIGHT
IV. THE GLORIOUS DEPARTURE OF LOLLI AND THE PROCESSION OF THE SUN

INTERMISSION

TCHAIKOVSKY Symphony No. 6 in B minor, "Pathétique," *Op.* 74

I. ADAGIO. ALLEGRO NON TROPPO
II. ALLEGRO CON GRAZIO
III. ALLEGRO MOLTO VIVACE
IV. FINALE: ADAGIO LAMENTOSO

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Boston Symphony Orchestra

INCORPORATED

Dr. SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes

By PHILIP HALE AND JOHN N. BURK

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II. ANDANTE (THEME WITH VARIATIONS)
III. PRESTO

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a. DANSE DES FILLES DES BOUFFONS
b. DANS LA CHAMBRE À COUCHER DU MARCHAND
c. LA JEUNE FEMME EST DEVENUE CHÈVRE
d. CINQUIÈME ENTR'ACTE ET L'ENTERREMENT DE LA CHÈVRE
e. DANSE FINALE

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TCHAIKOVSKY Symphony No. 6 in B minor, "Pathétique," *Op.* 74

I. ADAGIO—ALLEGRO NON TROPPO
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MIASKOVSKY wrote a Sinfonietta in 1911 which was performed at Pavlosk near Petrograd in 1917. This, his second Sinfonietta, is dated 1933 in the printed score which is dedicated to Alexandre Goedicke.

The scoring is in the usual five parts (1st and 2nd violins, violas, 'celli and basses), and these are sometimes divided. The first movement (*Allegro pesante e serioso,* 3-4) opens with a subject in B minor announced by the orchestra in unison. The violin solo gives out the second theme, *dolce ed espressivo* in D major, which is to be the prevailing key. The second movement (*Andante,* 4-4) consists of a theme with four variations. In the first, *allegro e leggiero,* the violin solo weaves a figuration of sixteen notes about the melody. The second is *poco meno allegro, energico* with ornamentation of triplets by violin and cello soli. The third, quasi adagio (*ma non troppo*) in D flat, gives the melody to the viola and cello soli against a background of muted strings tremolo.

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It has been rumored that Miaskovsky's fellow countryman, Glazounov, dares not tempt the destiny which cut off Beethoven, Bruckner, Mahler before they could compose a tenth symphony. Miaskovsky, having written a "*Dies Irae*" into his Sixth Symphony without fatal consequence to himself, crossed the dread line of a Tenth with no qualms that have been reported, and has so far published his Twelfth with impunity. His plans extend even further, according to the writer of an unsigned biographical paragraph in the score * of the composer's "Fragment Lyrique" (1934) who makes the casual and astonishing observation that Miaskovsky "is now finishing his 13th, 14th, and 15th symphonies." †

Even more impressive than the number of his symphonies is the distance and varied ground over which they have carried him. The first

* New Music Edition, Henry Cowell, Editor.

† If we were to believe that Miaskovsky is writing three symphonies simultaneously, as an expert plays chess, we should be forced to accept the tag which Leonid Sabaneiev fixes upon the composer — "symphonic graphomania."

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two (written in 1908 and 1911) have been put down as early works, having been written in those years when he was following in the steps of his father, as engineer in the Russian Army. We are not told with what zest, if any, he followed the calling of a sapper, but it is a safe guess that he found the construction of a military entrenchment less engrossing than that of a symphony. He had pursued music steadily through the period of his vocational training. Studying as a child with his aunt and virtual foster mother, Elikonida Miaskovsky, he continued his music at the military college, and while stationed at Moscow took up composition and counterpoint with Ivan Krijanovsky. When opportunity offered, he entered the Conservatory at St. Petersburg, studying with Rimsky-Korsakov and Liadov, as a fellow pupil of Prokofieff, whose senior he is by ten years. His decision to abandon the army for music was defeated by the outbreak of the world war, when he was called immediately to the Austrian front, and retained in service, by virture of his expert knowledge, until 1921.

Meanwhile he had reached his Fifth Symphony. The hitherto obscure musician came into general prominence in the early era of the revolution, was looked upon as a composer of great promise, an artistic descendant of Tchaikovsky, with an unmistakable individuality of his own. Finding no novel or striking features in his music, no great coloristic or technical mastery, Leonid Sabaneiev yet remarked about this



time: " Music is a mysterious art. Occasionally by some transcendental means, it proves capable of telling the contents of its creator's soul, in spite of the exterior faltering form of the telling. At all events, Miaskovsky can engender veneration, awe and respect. He can create around himself an atmosphere of genuine and profound friendship and musical devotion, of which no ordinary musician can boast. He is surrounded by an authoritative clique of friends who make propaganda for him sincerely and not out of fear, and who are genuinely and disinterestedly devoted to him. These musicians consider him the rising star, they deem Miaskovsky the legitimate, natural and only successor of the two greatest Russian musicians, Moussorgsky and Tchaikovsky."

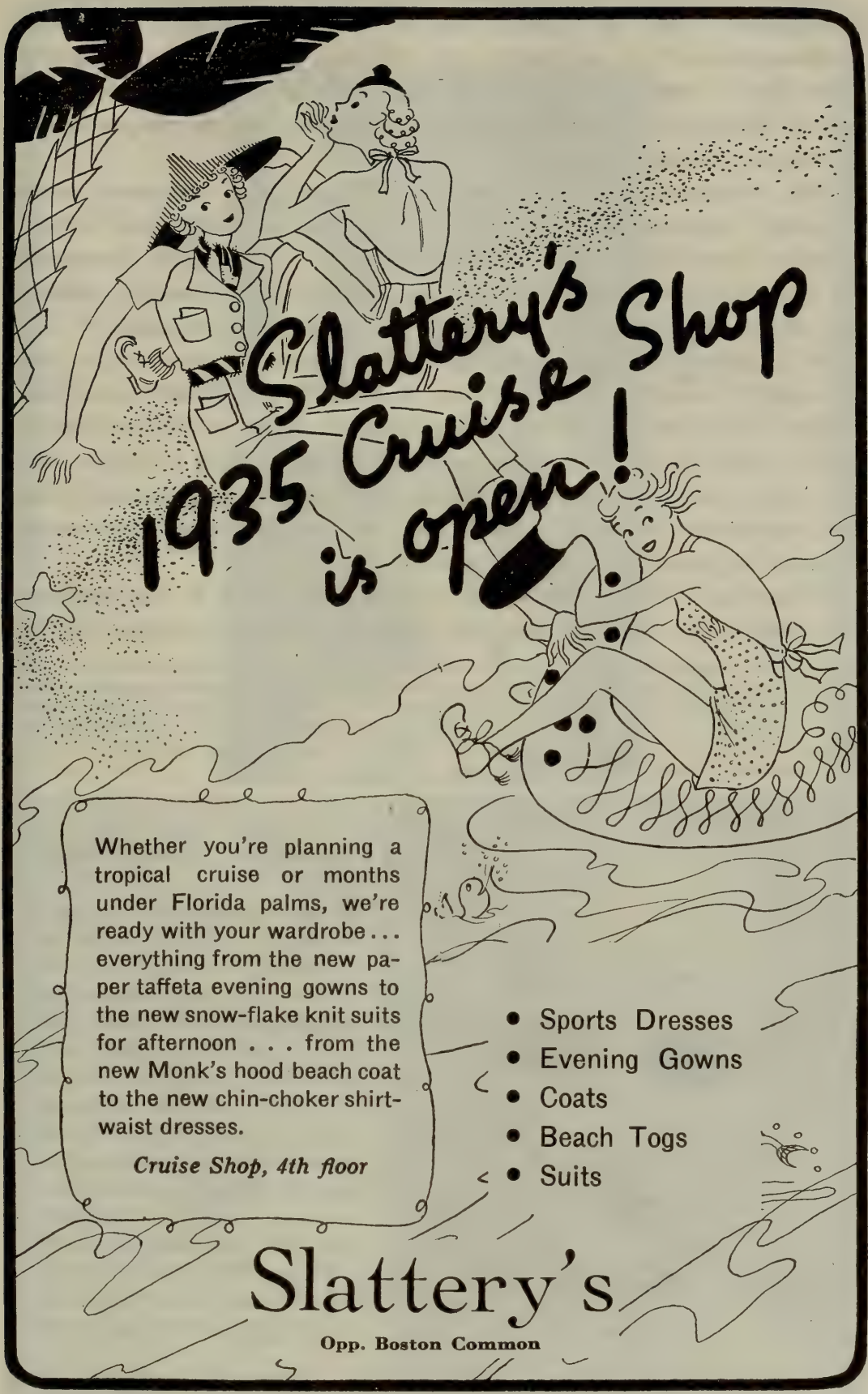
Sabaneiev wrote his chapter on Miaskovsky in his book, " Modern Russian Composers " in 1927, when this particular composer had written eight symphonies (the last then lay in his portfolio, unseen by the writer) . He had the example of the morbid Sixth Symphony before him, in which a " chorale of death " borrowed from the " old believers " of Russia's most fanatical past, brings a " constant return to the symbolism of death," with " annoying persistence and conviction." The " Dies Irae " had appeared, not only in this work, but in the Second Piano Sonata, and there was the " symphonic poem on the theme of the terrible and incomprehensible ' Silence ' of the morbid Poe." Very naturally, Sabaneiev decided that Miaskovsky had points in common with Tchaikovsky, being indeed a more thorough-going pessimist,

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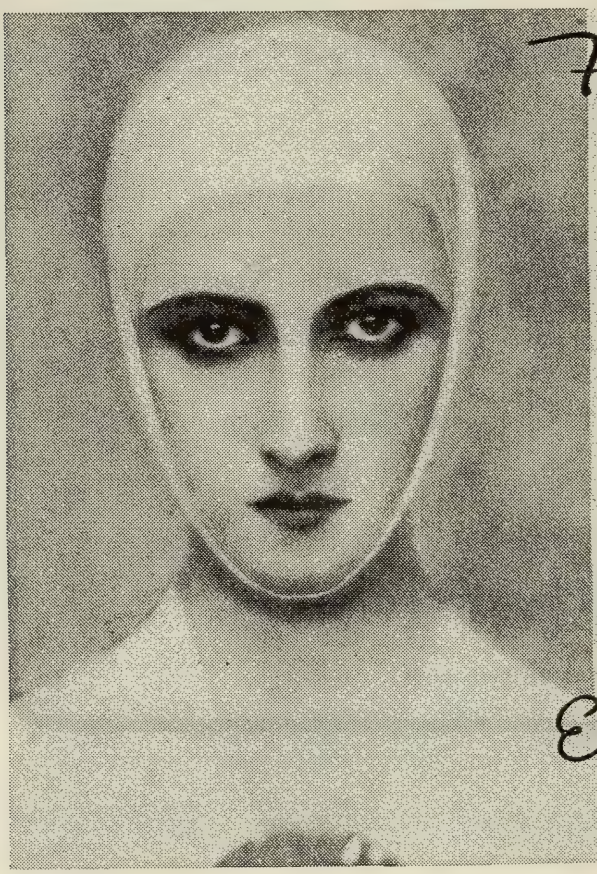
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a " pessimist raised to the cube degree," lacking the older composer's " enthusiasm of lyric sentiment and oblivion in beauty." The writer called him a sort of modern musical Dostoievsky, " that complex, broken, sickly spirit in which neurasthenia passes into psychopathy, and the realm of mental darkness."

The characterization was drawn at length, the composer neatly docketed — when he forthwith stepped out from the shroud of " mental darkness " in which he had wrapped himself. The Eighth Symphony (of 1924–1925) was based upon " national tunes," colorfully treated, with increased " classicism of form, and objectivity of style." * The Ninth Symphony (which, with the Tenth, was written in the years 1926–1927) was described by Victor Belaiev as " generally unaffected and easy in character," with a sort of cradle song for a slow movement, and a " finale, lightly written, very much in the style of a French overture." The composer in whom certain crudities of workmanship had been complained of, Belaiev now found to have produced " an example of technical perfection in every respect."

When the Twelfth Symphony appeared in 1932, it was apparent that Miaskovsky, the formalist and finished workman, was not the last

* The Eighth Symphony is the only one so far heard at these concerts (November 30, 1928, Richard Burgin conducting). Other of our orchestras have done considerably better by Miaskovsky. The Philadelphia Orchestra performed the Sixth Symphony January 2, 1926, and the Sixth in November of the same year, and the Tenth in 1930. The New York Philharmonic Orchestra has played the Sixth and Seventh symphonies; the Chicago Orchestra the Fifth, Sixth, Seventh, Eighth, Tenth, and Twelfth.



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Miaskovsky the world was to know. The symphony was published by the press of the U.S.S.R., and the erstwhile morbid recluse and arch individualist was suddenly found to be celebrating with a dedication "The Fifteenth Anniversary of the October Revolution." The symphony was announced as "the musical interpretation of the Soviet Village," and the writer added — "still more is to be expected from his forthcoming symphonies." The Miaskovsky whose Sixth and Seventh symphonies were the very philosophy of Despair, is now found to be writing "Red Marches for brass band, and songs for mass performance."

Nicolas Slonimsky, than whom there is no closer follower of contemporary musical paths, gives the newest alignment of music in Moscow: "Soviet music may be divided into two schools, the elder in Moscow, traditionally connected with the romantic school of Russian music; the younger, in Leningrad, infused with modern dynamism, leaning towards the heroic school of the Mighty Five. Miaskovsky is the main figure in Moscow (others of the older generation who live and work there are Ippolitov-Ivanov, Glière, Vasilenko, and Gnessin); he has long abandoned his inherent romanticism (a cross between Mahler and Scriabin), and with his Collective Farm Symphony (the Twelfth) 'switched over to Soviet thematics,' as the catchword has it. Miaskovsky is the most fruitful of Russian symphonists — he has now completed his Fourteenth Symphony." J. N. B.

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BALLET SUITE, "CHOUT" ("THE BUFFOON"), *Op.* 21

By SERGE SERGIEVICH PROKOFIEFF

Born at Sontsovka, in the Ekaterinoslav government, Russia, April 24, 1891

IN 1915, Prokofieff wrote a ballet, "The Harlequin's Story," and the ballet "Chout." The former is in manuscript. The latter, a ballet in six scenes, was produced at the Théâtre de la Gaîté Lyrique, Paris, on May 17, 1921: The young Buffoon, M. Slavinsky; the Buffoon's Wife, Mme. Sokolova; the Merchant, M. Jazvinsky; the Bridesmaids, Mmes. Nemchinova and Zirmundska. A performance of Stravinsky's "The Fire-Bird" preceded. This opened a short season of Serge de Diaghilev's Russian Ballet.

The Ballet Suite was performed for the first time at Brussels in 1924.

When "Chout" was performed for the first time in London at the Princes Theatre in June, 1921, Prokofieff conducted. The Suite was performed at these concerts October 8, 1926.

The following sketch of the Ballet was published in the *Daily Telegraph,* London, June 15, 1921:

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Here, surely, was a triumph of bizarrerie. In want of a better word, let us call the *mise-en-scène* futurist. Chout is a Buffoon whose wife also is a Buffoon. When the curtain rises, he is sitting on the stove contemplating a trick to play on some other buffoons. The Buffoon Wife is washing the wooden floor. At last he gets an idea, jumps down from the stove, and says to the Buffoon Wife: "There are seven buffoons coming to our house almost immediately. I shall order you to get a meal ready. You will refuse, and I shall pretend to kill you; after that I shall slash you with my whip, and you will come to life again; and so we shall be able to sell our whip for a very large sum." And so it happens. The seven buffoons come, and after witnessing this miracle buy the whip. End of Scene One. In Scene Two the seven buffoons go back to their buffoon spouses resolved — buffoon-like — to try the effect of the whip on them; kill their wives, and then beat them; but no beating will bring the wives to life again. End of Scene Two. Scene Three shows us the seven buffoons in a great rage at having such a trick played on them. They decide to make an end of the Buffoon. He, being frightened, disguises himself as a woman cook, and hides his buffoon wife. Of course they can't find the Buffoon, but the "cook" has pleased them so much that they take "her" away to keep in their service until they can discover the whereabouts of the hero. In Scene

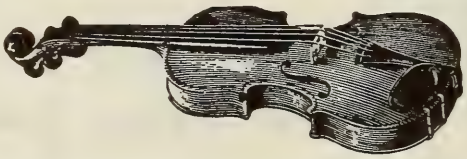
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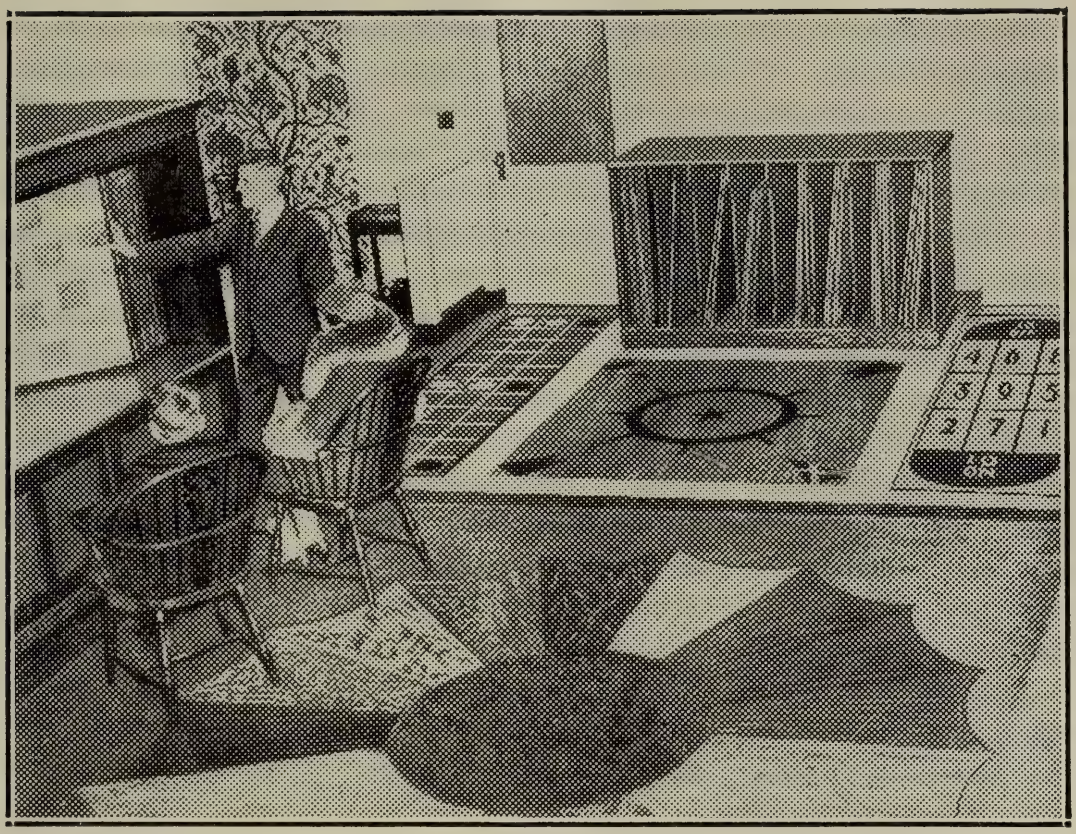
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Four we discover that the seven buffoons have seven daughters, all of marriageable age. A rich merchant, bringing his own bridesmaids, comes to choose a wife from amongst them. The buffoon fathers are delighted. But the merchant selects the "cook." Complications here. Things come to a natural climax in Scene Five. The merchant brings his young wife home. The Buffoon, disguised as the cook, is in an awkward fix. He feigns sickness. "Let me get out of the window for a minute," says he to the merchant; the merchant consents, and by the help of a sheet lets him down. When he pulls it up again, he finds a large white goat hung on the end. He is terrified, and everybody rushes in, shouting, "The merchant's wife has been turned into a goat." Suddenly the Buffoon re-enters as himself. He has seven soldiers with him, and cries, "Give me back my cook. How could you dare take her away from my house?" The merchant, trembling, suggests that he might take the goat instead, but the soldiers are ordered by the Buffoon to arrest him, and he is forced into giving him one hundred roubles "on condition of not prosecuting him." And so all merry again, and the Buffoon and the Buffoon's wife have a glorious time with the merchant's money, and everybody makes love to everybody else in an ecstasy of dancing.

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The crazy, fantastic humor of the whole thing is sometimes delicious, sometimes banal. The concatenation of sound and color beggars description. We are quite prepared to believe that Serge Prokofieff's music — closely knit as it is to the action of the piece — would sound quite well apart from the ballet. A little of it is quite definitely beautiful, in accordance with the old nineteenth-century standards of beauty; much of it is harsh, raucous, bitter. But it is all so completely in grotesque mood and yet so economical that one may find real recreation in listening to it for a time. The composer is a master of climax, which is another way of saying that he is a master of dynamics. The final dance is a whirlwind of cacophony, and when the curtain fell the outburst of cheering was spontaneous — mingled, it should be noted, with some hissing. Somehow, when the orgy of sound and color was all over, it was soothing to remember the beautiful performance of "Le Carnaval" under Mr. Ansermet which went before.

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PROKOFIEFF SPEAKS

By OLIN DOWNES (in the *New York Times* February 2, 1930)

IT will be seen that Mr. Prokofieff is not an idle man, or one content to rest upon accepted ideas. The whole impression of him, in fact — he was born in 1891 — is that of a very alive young man. He has a clear, frank eye, and a rather boyish face. He speaks quickly, clearly, vivaciously about his own music and that of his contemporaries. He has, too, a sense of humor, and has taken critical attacks in a sporting spirit as the inevitable corollary of the career of a composer with progressive ideas and an experimental turn of mind. He did refer, reflectively, to an occasion when " the critics jumped on me like dogs who tore my pants. But," he asked, " why do they continue to speak of me only as a satirist or a sarcastic composer, or an ' enfant terrible ' of discord, &c.? Perhaps this was true fifteen years ago, when that was my spirit, and somewhat my style. But I have left that period behind."

" And what have you become? "

" I hope simpler, and more melodic. Perhaps you smile. Of course, I have used dissonance in my time " — the composer of the " Scythian

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Suite " grinned as he thought of that — " but there has been too much dissonance. Bach used dissonance as good salt for his music. Others applied pepper, seasoned the dishes more and more highly, till all healthy appetites were sick and until finally the music was nothing but pepper. Well, I think society has had enough of that. We want a simpler and more melodic style for music, a simpler, less complicated emotional state, and dissonance again relegated to its proper place as one element of music, contingent principally upon the meeting of melodic lines. Stravinsky told me last Summer in Paris that he dreamed of a style so simple and pure that it should consist only of two melodies.

" As a matter of fact, counterpoint, no matter how melodic and clear it is, can go only a certain distance when it comes to tonal combinations. You may say as much as you like of the human ear's capacity for adapting itself to more and more complicated music. I don't discover that the ear's capacities increase so rapidly or enormously. Three melodies remain about the limit that the average ear can grasp and follow at one time. This can be done when the melodies are clearly sounded and contrasted in pitch and tone color. For a short time the ear may perceive and assimilate the effect of four different parts, but this will not be long continued, if the four parts, or melodies, are of equal im-



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portance. Listening to a four- or five- or even six-part fugue, the ear is conscious, possibly, of the presence of all the voices, but it only perceives and follows precisely the most important of the melodies being sounded. The other parts fill in, enrich the musical background and harmony, but they become as blurred lines of the picture. They are not clearly recorded in the listener's consciousness as separate melodic strands in the tonal fabric. This being true, it behooves the composer to realize that in the polyphonic as well as in the structural sense he must keep within certain bounds.

" Who can go further in combining melodies in a wholly intelligible and sonorous manner than Wagner in the peroration of the ' Meistersinger ' Prelude? There we have two principal melodies, the one at the top, the other at the bottom of the orchestra, with a third motive, rather than melody, in the centre, and a running figure of less importance. The ear accommodates all of this, but it could hardly hold more.

" Music, in other words, has definitely reached and passed the greatest degree of discord and of complexity that it is practicable for it to attain. I do not speak, of course, of using many instruments for the purpose of harmonic and instrumental color. That is another matter, although even in this field it is becoming apparent that sheer quantity of instruments does not necessarily make for sonority or increased variety

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of orchestral tone. I think we have gone as far as we are likely to go in the direction of size, or dissonance, or complexity in music.

"Therefore, I think the desire which I and many of my fellow-composers feel, to attain a more simple and melodic expression, is the inevitable direction for the musical art of the future. The question enters, of course, what is melody? Twenty-five years ago Wagner's 'Götterdämmerung' was considered to be an opera without melody. Today very few people would deny that the score, whatever its shortcomings or disadvantages, is replete with melody.

"What people usually accept as a melody is that musical phrase which, above all, is not new in intervals, rhythm or style. Thus Puccini is a composer considered especially melodic — i.e., his themes fall into the category of intervals and chords to which the human ear has been long accustomed, and which it is in the habit of accepting. But it is obvious that with the passage of years the recipe for melody changes. As an example, my own 'Divertimento,' in four short movements, for classic orchestra with trombones, was given its first performance last Dec. 22 in Paris. It was called 'a little abstract.' Why? I could not understand. I would have said, by the same token, that my violin concerto or the 'Scythian Suite' was 'abstract.' But no! I think now that it was my new conception of 'melody' which caused the impression of 'abstraction.' How will this appear later? One doesn't know. One can only be honest with one's self. Certain sounds and combinations of sound are rejected by one generation and accepted by the next as 'melody'!"

Are these remarks of Mr. Prokofieff to be taken as the expression of an individual composer's point of view or as being indicative generally of certain modern tendencies in music? Or do they indicate the more durable qualities of instrumental as opposed to operatic forms? Much learned cogitation could be flung on paper concerning these and allied topics. But it is more fitting that a composer express his personal convictions in such matters than that a commentator undertake to read into his words portents of the musical future. This writer does not believe that the present urge to an extreme and self-conscious simplicity in art is going to be of much longer duration than the cultivation of impressionism which marked the opening of the nineteenth century in music. Composers will write at greater or less length as the spirit moves. Every composer's style will be his own. The period in which we are living is putting additional technical resources into the composer's hands while it is producing few figures who are of importance as composers. When composers appear with things to say they will adjust forms to ideas.

SYMPHONY NO. 6, IN B MINOR, "PATHETIC," *Op.* 74

By PETER ILICH TCHAIKOVSKY

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

WHEN Tchaikovsky conducted the first performance of his newly completed Sixth Symphony (it was in St. Petersburg, October 28, 1893,* and nine days before his death), one might reasonably have expected a great success for the work. The composer then commanded favorable attention, having attained eminence and popularity — though nothing remotedly approaching the immense vogue this very symphony was destined to make for him immediately after his death. The composer believed in his symphony with a conviction which he by no means always felt for his newest scores as he presented them to the world

* Following the composer's death Napravnik conducted the symphony with great success at a concert of Tchaikovsky's music, November 18, 1893. The piece attained a quick popularity, and reached America the following spring, when it was produced by the New York Symphony Society, March 16, 1894. It was performed by the Boston Symphony Orchestra on December 28 following, Emil Pauer conducting. The most recent performance, at the regular concerts, was October 25, 1929. The symphony was played at a special concert of the Tchaikovsky Festival, April 25 last.



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(only about the melancholy finale, the *adagio lamentoso,* did he have doubts). He had good reason to believe that the broad and affecting flood of outpouring emotion would sweep the audience in its current. But such was not the case. The performance, according to Tchaikovsky's scrupulous brother Modeste, " fell rather flat. The symphony was applauded, and the composer recalled; but the enthusiasm did not surpass what was usually shown for one of Tchaikovsky's new compositions. The symphony produced nothing approaching that powerful and thrilling impression made by the work when it was conducted by Napravnik, November 18, and later, wherever it was played." The critics, too, were cool. The *Viedemosti* found " the thematic material not very original, the leading subjects neither new nor significant." The *Syn Otechestva* discovered Gounod in the first movement and Grieg in the last, and the *Novoe Vremja* drew this astonishing conclusion: " As far as inspiration is concerned it stands far below Tchaikovsky's other symphonies."

Cases such as this, and there are plenty of them, where a subsequently acknowledged masterpiece first meets an indifferent reception, invites speculation. Was the tardy general acceptance of new ideas mostly to blame, or was the first audience perhaps beclouded by a groping and mediocre performance, intransigeance on the part of the play-



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ers? It would seem that even a reasonably straightforward performance of anything quite so obvious as the " Pathetic " Symphony should have awakened a fair degree of emotional response.

Two dependable witnesses of this particular occasion have diagnosed the partial failure of the Sixth Symphony to reach its first audience — Modeste Tchaikovsky and Rimsky-Korsakov. Unfortunately, their conclusions do not agree.

Modeste Tchaikovsky, who closely understood his brother's sensitive subjection to circumstances, finds that the performance fell short of what it might have been, and attributes this to a lack of *rapport* between the composer and the players at rehearsal: " One thing oppressed him. At the rehearsals the Sixth Symphony made no impression upon the orchestra. He always set store by the opinion of the musicians. Moreover, he feared lest the interpretation of the Symphony might suffer from their coldness. Tchaikovsky only conducted his works well when he knew they appealed to the players. To obtain delicate nuances and a good balance of tone he needed his surroundings to be sympathetic and appreciative. A look of indifference, a coolness on the part of any of the band, seemed to paralyze him; he lost his head, went through the work perfunctorily, and cut the rehearsal as short as possible, so as

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to release the musicians from a wearisome task. Whenever he conducted a work of his own for the first time, a kind of uncertainty — almost carelessness — in the execution of details was apparent, and the whole interpretation lacked force and definite expression. The Fifth Symphony and 'Hamlet' were so long making their way merely because the composer had failed to make them effective."

Rimsky-Korsakov, on the contrary, found the performance entirely adequate. He refuses to attribute the later success under Napravnik entirely to superior abilities. "The Symphony was played finely by Napravnik, but it had gone very well at the author's hands, too. The public had simply not fathomed it the first time, and had not paid enough attention to it; precisely as several years earlier it had failed to give due attention to Tchaikovsky's Fifth Symphony. I imagine that the composer's sudden death (which had given rise to all sorts of rumours) as well as stories of his presentiment of approaching death (to which mankind is so prone) and, further, the propensity toward discovering a connection between the gloomy mood of the Symphony's last movement and such a presentiment, — all these now focussed the public's attention and sympathies on this work, and the splendid composition soon became famed and even modish."

Mankind's propensity to find presentiments of death in the symphony, which Rimsky-Korsakov had plentiful opportunity to observe, was circumstantially combated by Modeste and by Kashkin, who were careful to account for each of Tchaikovsky's actions in the year 1893. There are quoted a number of letters written while he was at work upon the symphony; he speaks about the progress of his score, always in a tone of buoyant confidence in his music. Kashkin last saw him shortly before the performance of his symphony; Modeste was with him until the end. Both say that he was in unfailing good spirits. Death was mentioned in the natural course of conversation at the funeral of his friend Zvierev in October. Zvierev, as it happened, was one of several friends who had died in close succession. Tchaikovsky talked freely with Kashkin at this time. Friends had died; who would be the next to go? "I told Peter," wrote Kashkin, "that he would outlive us all. He disputed the likelihood, yet added that he had never felt so well and happy." And from Modeste: "A few years ago one such grief would have affected Tchaikovsky more keenly than all of them taken together seemed to do at this juncture." And elsewhere: "From the time of his return from England (in June) until the end of his life, Tchaikovsky was as serene and cheerful as at any period in his existence."

Modeste follows the last days of his life, day by day. On November 1st, he went to the theatre with friends, was "in perfect health." Tchaikovsky laughed at Warlamov's distaste for spiritualism and pre-

occupation with death, and said: "'There is still time enough to become acquainted with this detestable snub-nosed one. At any rate, he will not have us soon. I know that I shall live for a long time.' — When we walked home about 2 A.M., Peter was well in body and mind." It was at luncheon that day (November 3) that Tchaikovsky drank a glass of water that had not been boiled, and laughed at his friend's fear of cholera. But the disease had seized him that night, and Peter said to his brother: "I think this is death. Good-by, Modi." Shortly before his death, which occurred at three o'clock on the morning of November 6, Tchaikovsky, delirious, talked reproachfully of Mme. von Meck, whose friendship with him had ended in a break, hurt feelings and cruel misunderstanding. Modeste will admit no deliberate intent in his death, but there are those who believe that he drank the glass of germ-infested water because life had become intolerable to him; who claim that his cheerfulness was assumed to conceal his darker feelings from those about him. Still, the testimony of Modeste must be given great weight. No one was so close to Peter at this time. Peter, as open-natured as a child, never in his letters withheld from his intimate friends, least of all from his cherished "Modi," his spells of woeful depression, and the

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faithfulness with which Modeste records his brother's weaknesses inspires confidence.*

Whatever conclusion may be reached about Tchaikovsky's death, to attempt to connect the Sixth Symphony with any brooding intentions of death is to go against the abundant evidence of Modeste. " The year of 1893 opened with a period of serene content, for which the creation of his Sixth, or so-called 'Pathetic' Symphony is mainly accountable. The composition of this work seems to have been an act of exorcism, whereby he cast out all the dark spirits which had possessed him in the preceding years." And Modeste goes on to describe a year peaceful in creation, of which there are cheerful bulletins of progress to his nephew Davidov, to Kashkin, to his publisher Jurgenson, or to his brother. The only cloud in his content was the temporary homesickness of his journey to England — a mood which usually descended on him when he was away from home and among strangers.

Modeste Tchaikovsky may have been a more acute psychologist than some of our moderns when he spoke of the Sixth Symphony as a " casting out of the dark spirits that had possessed him." There are those who protest that Tchaikovsky fills his music with his personal troubles. But rasped nerves, blank, deadening depression, neurotic fears — these painful feelings are not in the province of music, nor are they found there. They probably in some indirect way colored his inclinations towards a Byronic melancholy, highly fashionable at the time. One calls to mind the affecting pathos of the love songs, the wistful sentiment of Pushkin's Tatiana, whom Tchaikovsky put into music with such fond care, even while he was at work upon the Fourth Symphony. The pathological and the musical Tchaikovsky were two different people. The first was mentally sick, pitiably feeble. The second was bold, sure-handed, thoroughgoing, increasingly masterful, eminently sane. Tchaikovsky's musical melancholy is not painful to the ear, but luscious — even exuberant. He simply revels in the mood which somehow peculiarly belongs to him. It is worth noting that during the nervous collapse of 1877, in the midst of his disastrous marriage of a few weeks, he was busily at work upon his Fourth Symphony — music far surpassing anything he had done in brilliance and exultant strength. One is almost forced to the conclusion that the symphony was his refuge, his healing resource when life had become unbearable. The tragic Sixth Symphony, on the other hand, he must have written in the comforting sense of having attained his fullest creative powers. If the strain of melancholy which runs through most of Tchaikovsky's music and finds its most luxuriant expression in his last symphony are nothing

* What inner agonies of spirit preceded, and, it is said, resulted in his unhappy marriage, Modeste has not glossed over or tried to hide. If his passing allusion to them was slight and unparticularized, the decencies of the period and the near memory of his brother more than exonerated him.

more than the querulous complaints of a pessimist, as some have averred, it would be hard to reconcile such a belief with a remarkable passage in his letter to Mme. von Meck (March 1, 1878) where he tries to put in words the state of mind to which the act of composition lifts him. He calls it: " a kind of musical shriving of the soul, in which there is an encrustation of material which flows forth again in notes just as the lyrical poet pours himself out in verse. . . . It would be vain to try to put into words that immeasurable sense of bliss which comes over me directly a new idea awakens in me and begins to assume a definite form. I forget everything and behave like one possessed. Everything within me starts pulsing and quivering; hardly have I begun the sketch ere one thought follows another."

Tchaikovsky, always reticent about a programme for his symphonies * was deliberately non-communicative about this one. In one of his first letters divulging the news of the new work (he had written to his brother Anatol about it the day before) he wrote from Klin † to

* The programme for his Fourth Symphony, coaxed from him by Mme. von Meck, was waved aside in the same letter as a personal fantasy of the moment. For the Fifth Symphony he gave no programme.

† It was at his country house at Frolovskoe, between Klin and Moscow (since turned into a Tchaikovsky museum) that he composed his Sixth Symphony, as he had composed the Fifth when he first occupied the place in 1888. It offered him the combination of proximity to his friends in town, and an idyllic seclusion for his creative work. " Here he could be alone " (quoting Modeste), " free from summer excursionists, to enjoy the little garden (with its

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Davidov, February 23, 1893: "Just as I was starting on my journey (the visit to Paris, in December, 1892) the idea came to me for a new symphony. This time with a programme of a kind which remains an enigma to all — let them guess it who can. The work will be entitled 'A Programme Symphony' (No. 6). This programme is penetrated by the subjective sentiment. During my journey, while composing it in my mind, I frequently shed tears."

The Symphony was announced in the programme of the first performance simply by its number. But the next day, Modeste found his

charming pool and tiny islet) fringed by forest, behind which the view opened out upon a distant stretch of country — upon that homely, unassuming landscape of Central Russia which Tchaikovsky preferred to all the sublimities of Switzerland, the Caucasus, and Italy. Had not the forest been gradually exterminated, he would never have quitted Frolovskoe, for although he only lived there three years he became greatly attached to the place. A month before his death, traveling from Klin to Moscow, he said, looking out at the churchyard of Frolovskoe: 'I should like to be buried there.'"

Tchaikovsky had sketched out a plan for a Sixth Symphony on his return voyage from America, in 1891, but he was dissatisfied with the music, and much discouraged — wondered, as he had before, whether the sands of his genius had run out. The subject matter of the projected symphony he worked into a third piano concerto (posthumously performed).

It was from Klin that he wrote to Anatol Tchaikovsky and to Davidov in February, 1893, telling that he was "fully occupied" with the new symphony, which "I certainly shall not tear up!" He went to London in May, and became bored and depressed, in spite of a courteous reception there, very likely because his work upon the symphony was interrupted. Back at Klin in August, he wrote blissfully to Modeste that he was "up to his neck" in the symphony once more. When he left Klin for Moscow on October 19, having completed the score, he was destined never to see his favorite retreat again.

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brother at the tea table holding the score and pondering a title, for he was to send it to his publisher that day. He wished something more than " No. 6," and did not like " Programme Symphony." " What does Programme Symphony mean when I will give it no programme? " Modeste suggested " Tragic," but Peter said that would not do. " I left the room before he had come to a decision. Suddenly I thought — ' Pathetic.' I went back to the room, I remember it as though it were yesterday, and I said the word to Peter. ' Splendid, Modi, bravo, " Pathetic " ! ' and he wrote in my presence the title that will forever remain." Still, Tchaikovsky could not have been thoroughly satisfied with the name *" Pathétique,"* for the next day he wrote to Jurgenson with directions about the dedication to his nephew, Vladimir Davidov, and gave the symphony no other identification than " No. 6." He added: " I hope it is not too late."

Wherefore the symphony remains what its maker intended it to be, so far as posterity was concerned — an " enigma." From various interpretations, each of which must remain nothing more than a single personal guess, let us quote that of Kashkin, who found in it something far more than a presentiment of his own approaching end. " It seems more reasonable," he wrote, " to interpret the overwhelming energy of the third movement and the abysmal sorrow of the finale in the broader light of a national or historical significance rather than to narrow them to the expression of an individual experience. If the last movement is intended to be predictive, it is surely of things vaster and issues more fatal than are contained in a mere personal apprehension of death. It speaks rather of a *' lamentation large et souffrance inconnue,'* and seems to set the seal of finality on all human hopes. Even if we eliminate the purely subjective interest, this autumnal inspiration of Tchaikovsky, in which we hear ' the ground whirl of the perished leaves of hope ' still remains the most profoundly stirring of his works."

The music as self-sufficient, and without biographical implications, is interestingly described by Donald Francis Tovey: " It is not for merely sentimental or biographical reasons that Tchaikovsky's sixth and last Symphony has become the most famous of all his works. No-

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where else has he concentrated so great a variety of music within so effective a scheme: and the slow finale, with its complete simplicity of despair, is a stroke of genius which solves all the artistic problems that have proved most baffling to symphonic writers since Beethoven. The whole work carries conviction without the slightest sense of effort; and its most celebrated features, such as the second subject of the first movement, are thrown into their right relief by developments far more powerful, terse, and highly organized than Tchaikovsky has achieved in any other work. The extreme squareness and simplicity of the phrasing throughout the whole symphony is almost a source of power in itself. All Tchaikovsky's music is dramatic; and the Pathetic Symphony is the most dramatic of all his works. Little or nothing is to be gained by investigating it from a biographical point of view: there are no obscurities in the music either as musical forms or as emotional contrasts; and there is not the slightest difficulty in understanding why Tchaikovsky attached special importance to the work.

"One of the most original features is the opening in a key which turns out not to be that of the piece, but a dark outlying region (the sub-dominant). Through ghost-like chords on double-basses a bassoon foreshadows the main theme. The key shifts from E minor to the real key of the Symphony, B minor; and the *allegro* begins with the first subject.

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" The development opens with a crash, and works up the first theme in a stormy *fugato*. The course of the music is easy to follow; and its finest feature, perhaps the finest passage Tchaikovsky ever wrote, is the return of the first subject, worked up in a slow *crescendo* starting in the extremely remote key of B flat minor, and rising step by step until, in the tonic (B minor), the whole theme is given *fortissimo* in dialogue between strings and wind. The tragic passage which then follows is undoubtedly the climax of Tchaikovsky's artistic career, as well as of this work: and its natural reaction, the return (in the tonic major) of the second subject, is (perhaps even more than the despairing finale of the whole symphony) the feature that fully reveals the pathetic character of the music.

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As I look over the long list of those who, I am sure, must intend to enroll and subscribe but have not yet done so, I am confident that with their coöperation our requirements will be met.

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triumph is brilliant, but, perhaps in consequence of the way in which it was approached, not without a certain fierceness in its tone. At all events, it would, if translated into literature, not be the triumph of the real hero of the story. He might share in it at the time, but his heart will be in the mood of Tchaikovsky's finale.

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J. N. B.

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[During the coming week the Orchestra will give concerts in New Brunswick (N. J.), Baltimore, Washington, New York, and Brooklyn. The next regular pair of concerts will be given February 8 and 9.]

Fourteenth Programme

FRIDAY AFTERNOON, February 8, *at* 2:30 *o'clock*

SATURDAY EVENING, February 9, *at* 8:15 *o'clock*

Mozart Symphony in C major, "Jupiter" (K. No. 551)

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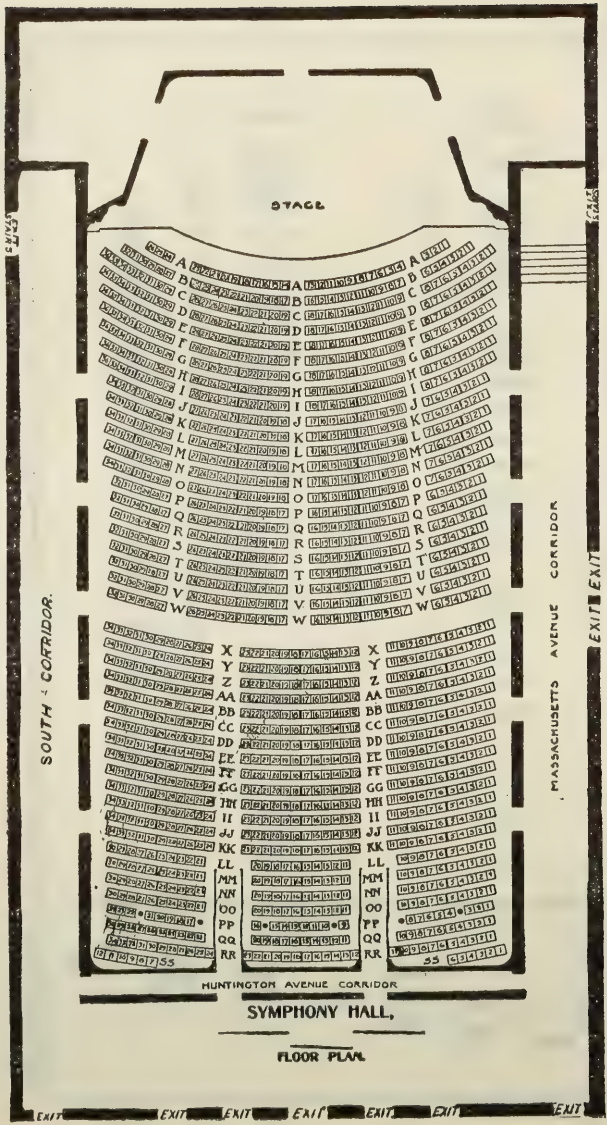
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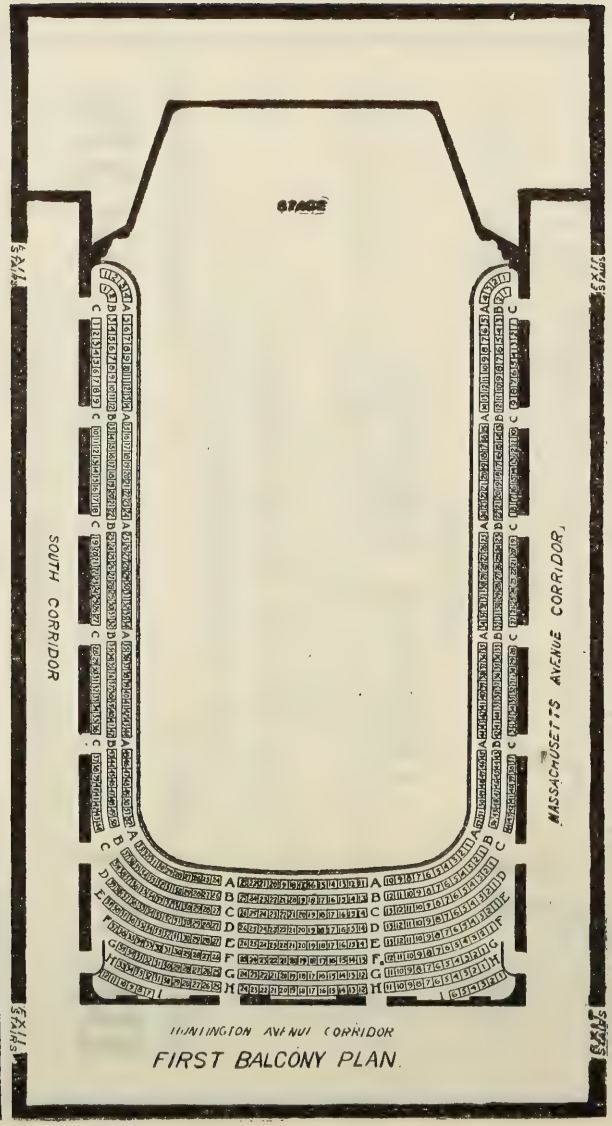
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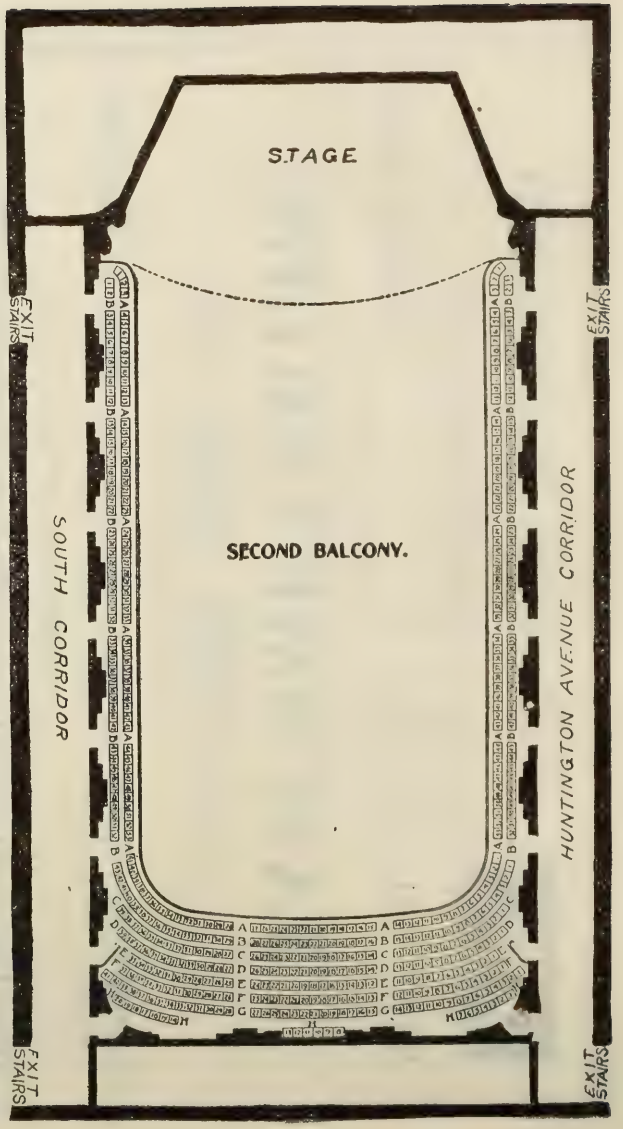
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with historical and descriptive notes

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Fourteenth Programme

FRIDAY AFTERNOON, February 8, *at* 2:30 *o'clock*

SATURDAY EVENING, February 9, *at* 8:15 *o'clock*

Mozart Symphony in C major, "Jupiter" (K. No. 551)

I. ALLEGRO VIVACE
II. ANDANTE CANTABILE
III. MENUETTO: ALLEGRETTO; TRIO
IV. FINALE: ALLEGRO MOLTO

Steinert Concerto Sinfonico for Piano and Orchestra

(The piano solo to be played by the composer)

(*First performances*)

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SYMPHONY IN C MAJOR, WITH FUGUE FINALE, "JUPITER" (K. 551)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

MOZART wrote his three greatest symphonies in 1788. The one in E-flat major is dated June 26; the one in G minor, July 25; the one in C major, with the fugue finale, August 10.

His other works of that year are of little importance, with the exception of a pianoforte concerto in D major, which he played at the coronation festivities of Leopold II at Frankfort in 1790. There are canons and pianoforte pieces, there is the orchestration of Handel's "Acis and Galatea," and there are six German dances and twelve minuets for orchestra. Nor are the works composed in 1789 of interest, with the exception of the clarinet quintet and a string quintet dedicated to the King of Prussia. Again, one finds dances for orchestra — twelve minuets and twelve German dances.

Why is this? Seventeen eighty-seven was the year of "Don Giovanni"; 1790, the year of "Così fan tutte." Was Mozart, as some say,

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exhausted by the feat of producing three symphonies in so short a time? Or was there some reason for discouragement and consequent idleness?

The Ritter Gluck, composer to the Emperor Joseph II, died on November 15, 1787, and thus resigned his position with a salary of two thousand florins. Mozart was appointed his successor, but the thrifty Joseph cut down the salary to eight hundred florins. And Mozart at this time was sadly in need of money, as his letters show. In a letter of June, 1788, he tells of his new lodgings, where he could have better air, a garden, quiet. In another dated June 27, he says: " I have done more work in the ten days that I have lived here than in two months in my other lodgings, and I should be much better here, were it not for dismal thoughts that often come to me. I must drive them resolutely away; for I am living comfortably, pleasantly, and cheaply." We know that he borrowed from Puchberg, a merchant, with whom he became acquainted at a Masonic lodge, for the letter with Puchberg's memorandum of the amount is in the collection of Mozart's letters, edited by Nohl, and later by Hans Mersmann.

Mozart could not reasonably expect help from the Emperor. The composer of " Don Giovanni " and the three famous symphonies was unfortunate in his Emperors.

The Emperor Joseph was in the habit of getting up at five o'clock;

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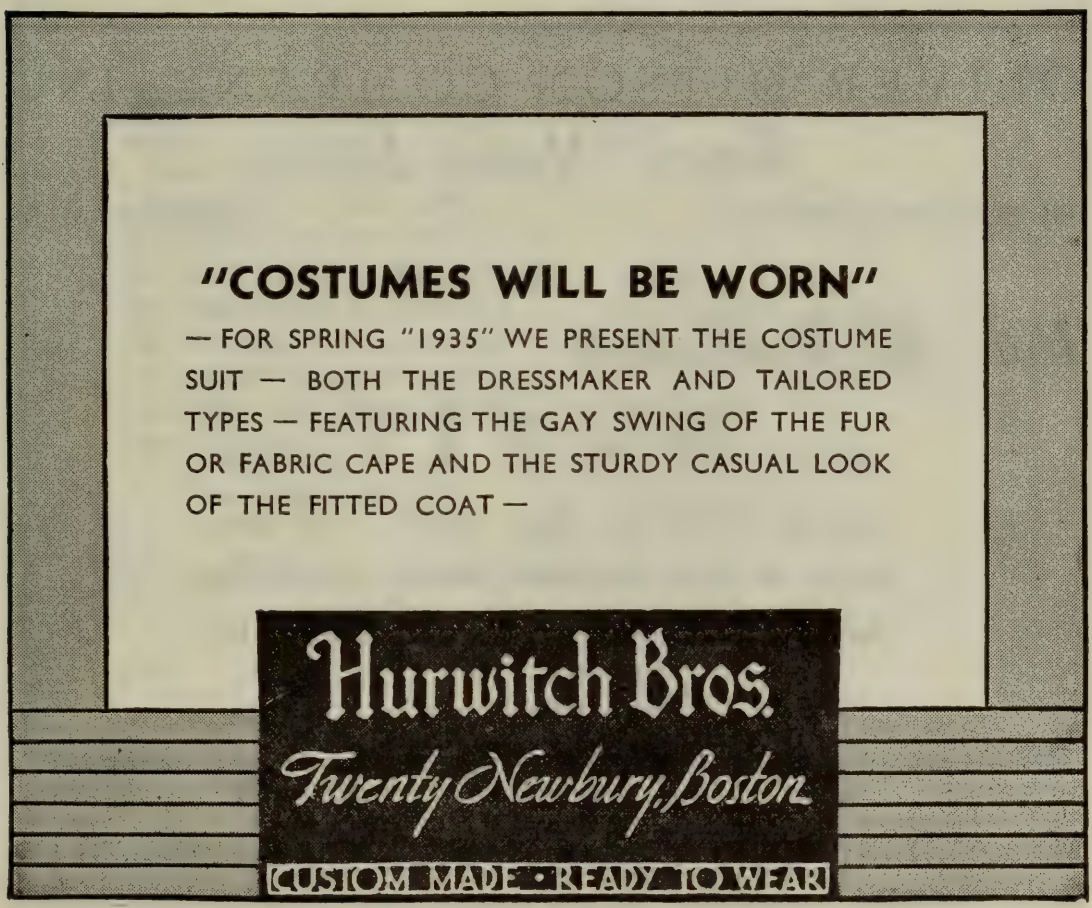
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he dined on boiled bacon at 3.15 P.M.; he preferred water as a beverage, but he would drink a glass of Tokay; he was continually putting chocolate drops from his waistcoat pocket into his mouth; he gave gold coins to the poor; he was unwilling to sit for his portrait; he had remarkably fine teeth; he disliked sycophantic fuss; he patronized the English who introduced horse-racing; and Michael Kelly, who tells us many things, says he was " passionately fond of music and a most excellent and accurate judge of it." But we know that he did not like the music of Mozart.*

Joseph commanded from his composer Mozart no opera, cantata, symphony, or piece of chamber music, although he was paying him eight hundred florins a year. He did order dances, the dances named above. For the dwellers in Vienna were dancing mad. Let us listen to Kelly, who knew Mozart and sang in the first performance of " Le Nozze di Figaro " in 1786: " The ridotto rooms where the masquerades took place were in the palace; and, spacious and commodious as they were, they were actually crammed with masqueraders. I never saw or indeed heard of any suite of rooms where elegance and convenience

* For a description of Joseph going to Versailles, sleeping there on a straw mattress and covered with a wolfskin, in order to give his sister Marie Antoinette lessons in the simple life " and of philosophical detachment," leaving with her on his departure a long homily to serve her as a moral guide, see " Marie Antoinette," by the Marquis de Ségur (Chapter IV, " The Era of Folly ").



were more considered, for the propensity of the Vienna ladies for dancing and going to carnival masquerades was so determined that nothing was permitted to interfere with their enjoyment of their favorite amusement. . . . The ladies of Vienna are particularly celebrated for their grace and movements in waltzing, of which they never tire. For my own part, I thought waltzing from ten at night until seven in the morning a continual whirligig, most tiresome to the eye and ear, to say nothing of any worse consequences." Mozart wrote for these dances, as did Haydn, Hummel, Beethoven.

Thus was Mozart without true royal protection. He wrote Puchberg that he hoped to find more patrons abroad than in Vienna. In the spring of 1789 he left his beloved Constance, and made a concert tour in hope of bettering his fortunes.

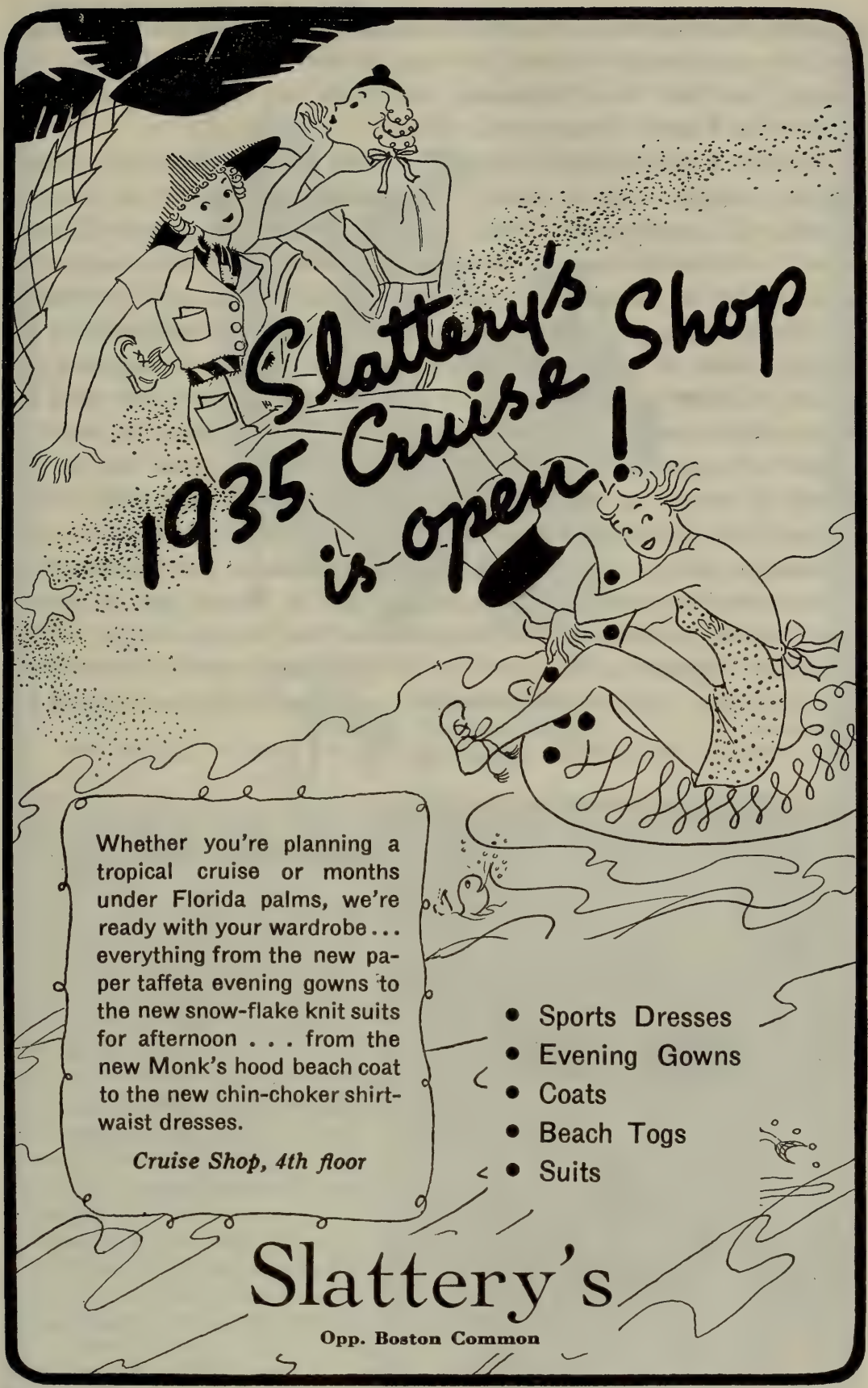
Mozart was never fully appreciated in Vienna during his last wretched yet glorious years. It is not necessary to repeat the story of the loneliness of his last days, the indifference of court and city, the insignificant burial. This lack of appreciation was wondered at in other towns. See, for instance, *Studien für Tonkünstler und Musikfreunde,* a musical journal published at Berlin in 1792. The Prague correspondent wrote on December 12, 1791: " Because his (Mozart's) body swelled after death, the story arose that he had been poisoned. . . . Now that he is dead the Viennese will indeed find out what they

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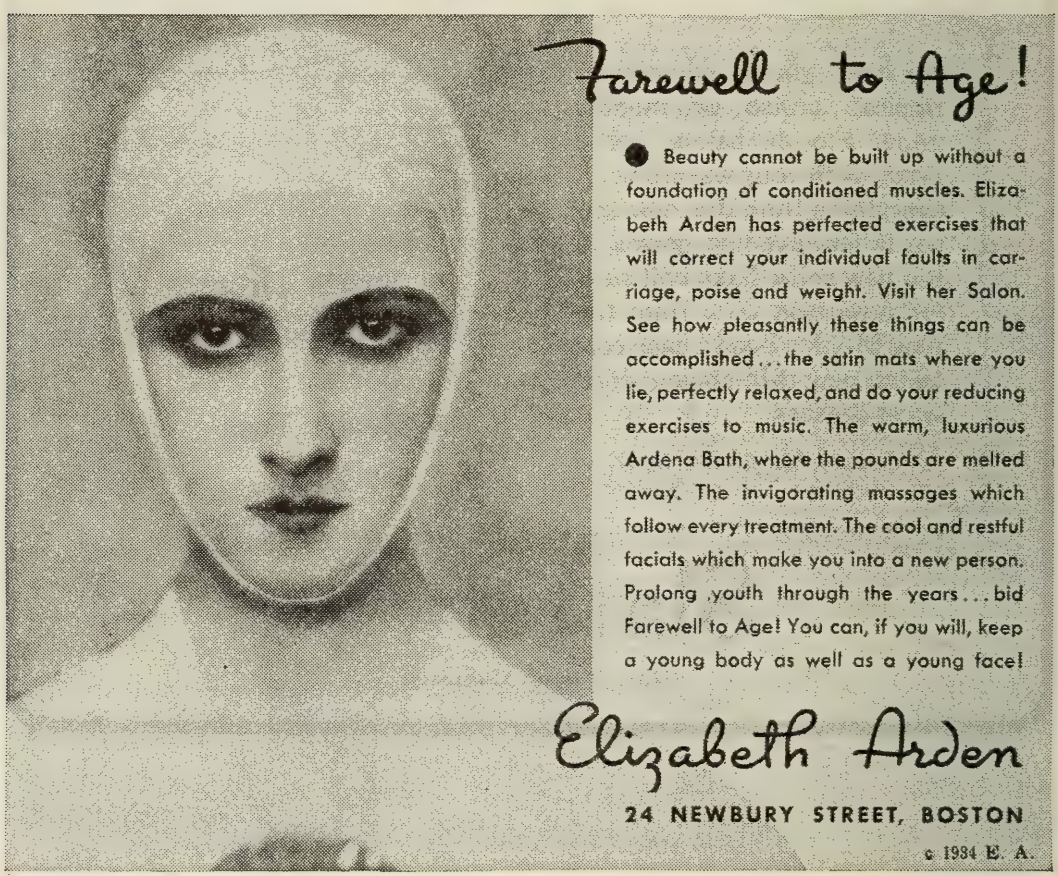
Slattery's

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have lost. While he was alive he always had much to do with the cabal, which he occasionally irritated through his *sans souci* ways. Neither has 'Figaro' nor his 'Don Giovanni' met with any luck at Vienna, yet the more in Prague. Peace to his ashes!"

As John F. Runciman wrote: * "It may well be doubted whether Vienna thought even so much of Capellmeister Mozart as Leipzig thought of Capellmeister Bach. Bach, it is true, was merely Capellmeister — he hardly dared to claim social equality with the citizens who tanned hides or slaughtered pigs; and probably the high personages who trimmed the local Serene Highness's toe-nails scarcely knew of his existence. Still, he was a burgher, even to the killers of pigs and the tanners of hides; he was thoroughly respectable, and probably paid his taxes as they came due; if only by necessity of his office, he went to church with regularity; and on the whole we may suppose that he got enough of respect to make life tolerable. But Mozart was only one of a crowd who provided amusement for a gay population; and a gay population, always a heartless master, holds none in such contempt as the servants who provide it with amusement. So Mozart got no respect from those he served, and his Bohemianism lost him the respect of the eminently respectable. He lived in the eighteenth-century equivalent of a 'loose set'; he was miserably poor and presumably never paid his

* "Old Scores and New Readings: Discussions on Musical Subjects" (London, 1899).





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taxes; we may doubt whether he often went to church; * he composed for the theatre; and he lacked the self-assertion which enabled Handel, Beethoven, and Wagner to hold their own. Treated as of no account, cheated by those he worked for, hardly permitted to earn his bread, he found life wholly intolerable, and, as he grew older, he lived more and more within himself and gave his thoughts only to the composition of masterpieces. The crowd of mediocrities dimly felt him to be their master, and the greater the masterpieces he achieved the more vehemently did Salieri and his attendants protest that he was not a composer to compare with Salieri. . . . Mozart lived in the last days of the old world, and the old world and the thoughts and sentiments of the old world, are certainly a little *passés* now. But if you examine ' Don Giovanni ' you must admit that the Fifth and Ninth Symphonies, ' Fidelio,' ' Lohengrin,' the ' Ring,' ' Tristan,' and ' Parsifal ' have done nothing to eclipse its glories; that while fresh masterpieces have come forth, ' Don Giovanni ' remains a masterpiece amongst masterpieces, that it is a masterpiece towards which all other masterpieces stand in the relation of commentaries to text."

As Runciman says, Mozart in 1788 was unappreciated save by a few, among whom were Frederick William II, King of Prussia; he was

* Mozart was of a deeply religious nature, as is shown by many of his letters to his father. In one letter he spoke of not liking when journeying to attend the Mass, for the churches were cold. — P. H.

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wretchedly poor; he was snubbed by his own Emperor, whom he would not leave to go into foreign, honorable, lucrative service. This was the Mozart of 1788 and 1789.

It is possible that the "Jupiter" Symphony was performed at the concert given by Mozart in Leipzig. The two that preceded the great three were composed in 1783 and 1786. The latter of the two, D major, was performed at Prague with extraordinary success. Publishers were not slow in publishing Mozart's compositions, even if they were as conspicuous niggards as Joseph II himself. The two symphonies played at Leipzig were probably of the three composed in 1788, but this is only a conjecture.

Nor do we know who gave the title "Jupiter" to this symphony. Some say it was applied by J. B. Cramer, to express his admiration to the loftiness of ideas and nobility of treatment. Some maintain that the triplets in the first measure suggest the thunder-bolts of Jove. Some think that the "calm, godlike beauty" of the music compelled the title. Others are satisfied with the belief that the title was given to the symphony as it might be to any masterpiece or any impressively beautiful or strong or big thing. To them "Jupiter" expresses the power and brilliance of the work.

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The " Jupiter " Symphony is scored for flute, two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings.

I. Allegro vivace, C major, 4-4. The movement opens immediately with the announcement of the first theme. The theme is in two sections: imposing triplets (full orchestra), alternating with gentle, melodious passages for strings; the section of a martial nature, with strongly marked rhythm for trumpets and drums. There is extensive development of the figures, with some new counter ones. The strings have the second theme, of which William Foster Apthorp wrote: " A yearning phrase, ascending by two successive semitones, followed by a brighter, almost a rollicking one — is it Jove laughing at lovers' perjuries? — the bassoon and flute soon adding richness to the coloring by doubling the melody of the first violins in the lower and upper octaves." This theme is in G major. There is a cheerful conclusion theme. The first part of the movement ends with a return of the martial rhythm of the second section of the first theme. The free fantasia is long and elaborate. The third part is almost like the first, but with changes of key.

II. Andante cantabile, F major, 3-4. The first part presents the development in turn of three themes so joined that there is apparent melodic continuity. The second part consists of some more elaborate development of the same material.

III. Menuetto: Allegro, E major, 3-4. The movement is in the traditional minuet form. The chief theme begins with the inversion of the

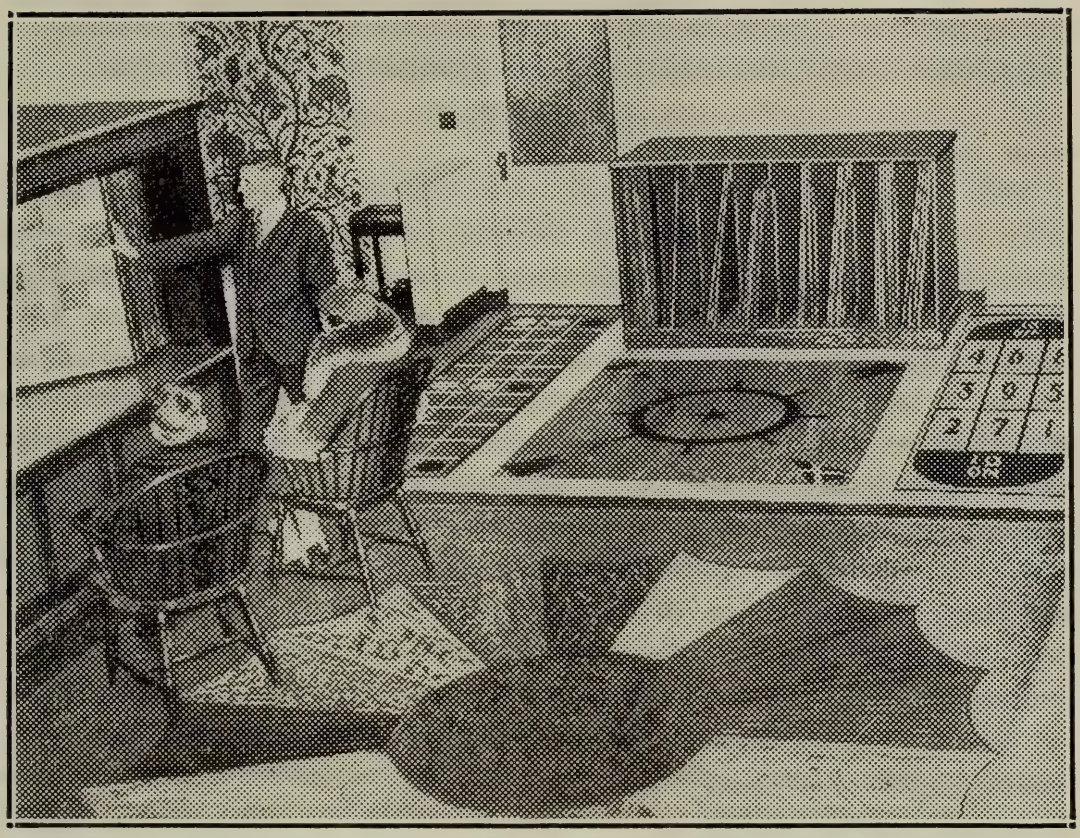
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first figure, the " chromatic sigh " of the second theme in the first movement. This " sigh " is hinted at in the Trio, which is in C major.

IV. Finale: Allegro motto, C major, 4-4. It is often described as a fugue on four subjects.

Mr. Apthorp wrote: " Like the first movement, it is really in 2-2 (alla breve) time; but Mozart, as was not unusual with him, has omitted the hair stroke through the C of common time — a detail in the use of which he was extremely lax. As far as the fugue on four subjects goes, the movement can hardly be called a fugue; it is a brilliant rondo on four themes, and the treatment of this thematic material is for the most part of a fugal character — the responses are generally ' real ' instead of ' tonal.' Ever and anon come brilliant passages for the full orchestra which savor more of the characteristically Mozartish *tutti* cadences to the separate divisions of a rondo, or other symphonic movement, than they do of the ordinary ' diversions ' in a fugue. Still, fugal writing of a sufficiently strict character certainly predominates in the movement. For eviscerating elaborateness of working-out — all the devices of *motus rectus* and *motus contrarius* being resorted to, at one time even the old *canon cancrizans* — this movement may be said almost to seek its fellow. It is at once one of the most learned and one of the most spontaneously brilliant things Mozart ever wrote." P. H.

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MR. STEINERT sketched his "*Concerto Sinfonico*" last summer and completed it in August at Vevey, Switzerland. It is in one movement, in sonata form, according to the composer "not unlike a symphonic poem in character." The piano is sometimes treated as a solo instrument; other times it is woven into the orchestral pattern. The score calls for three flutes (the third interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, three kettledrums, cymbals, tam-tam, and the usual strings. The Concerto is dedicated to Anna K. Codman.

The composer has provided the following analysis of his Concerto:

"The concerto begins *moderato* with the first theme exposed in octaves by the piano above a very light accompaniment. After a short bridge passage, the second theme of more rhythmic character appears in the horns *poco piu mosso*. A short orchestral passage leads to the development section, which begins with the first theme played by the



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horns and later by the piano. It works up to a brief climax, which is followed by the second theme in the woodwinds, now in 5-8 time. The piano appears as a solo instrument several times, alternating with the woods and strings. The pace quickens and leads to a short piano cadenza. A new section follows (*cantabile e con fantasia*) with the first horn playing a canon to the piano part. The first trumpet does likewise. Now comes a quiet passage, but it is soon broken into by an episode in fugal style *allegro ma non troppo* where parts of the first theme now appear rhythmically altered. The piano now joins in, and the culminating point is reached *maestoso* as the trumpets sound the main theme FFF against a *martellato* trill on the piano. A *diminuendo* passage (solo violin) leads to the concluding section, where the themes appear in reverse order: first the second theme on the piano alone and then in the strings; then the first theme in the strings and finally in the horns. A short coda leads to a brilliant close."

Alexander Steinert, having graduated with honors from Harvard College in 1922, continued his musical studies with Charles Martin Loeffler and in 1923 went to Paris, joining the counterpoint class of Gedalge in the Conservatoire, and taking private lessons in composition with d'Indy, Koechlin and Gedalge. In May, 1927, he was awarded the American *Prix de Rome,* spending three years at the American Acad-

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emy there. He conducted the American premiere of Alexander Tcherepnin's opera, *" Ol–Ol,"* at the Casino Theatre in New York in February 1934. His symphonic poem " Southern Night " was played for the first time by the Boston Symphony Orchestra on October 15, 1926, and his *" Leggenda Sinfonica "* had its first American performance at these concerts on March 13, 1931. Mr. Steinert played the piano part when Dr. Koussevitzky conducted Scriabin's " Prometheus " in Boston and New York in the spring of 1925. His " Southern Night " was performed by the Rochester Symphony Orchestra in 1928. Howard Hanson conducted his *" Leggenda Sinfonica "* at the Augusteo in Rome in 1930, and Mr. Golschmann introduced it at St. Louis in 1933. Mr. Steinert conducted his two songs for soprano and Orchestra at the Augusteo in Rome in 1929. He has also composed chamber music, songs with pianoforte, and pieces for piano solo.

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MOZART AND TWO SYMPHONIES

By ERNEST NEWMAN

IN "Love Among the Chickens" that profound student of human nature, Mr. P. G. Wodehouse, who is as great a philosopher as Emanuel Kant but twice as funny, poses for us one of the eternal problems of aesthetic criticism. "It would be interesting to know," he says, "to what extent the work of authors is influenced by their private affairs. If life is flowing smoothly, are the novels they write in that period of content coloured with optimism? And if things are running crosswise, do they work off the resultant gloom on their faithful public? If, for instance," continues Mr. Wodehouse, with a plunge into gloomy foreboding that is happily rare with him, "if, for instance, Mr. W. W. Jacobs had toothache, would he write like Hugh Walpole?"

I am reminded of these luminous words of the greatest living Englishman by recent performances of Mozart's E flat symphony and the symphony in G minor. As the reader may remember, Mozart's three



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greatest symphonies, the E flat, the G minor, and the C major (the Jupiter) were all written in a few weeks between the June and the August of 1788. It was a time when the poor little man's affairs were at their worst; he was in ill-health, he was falling deeper and deeper into debt, and the future was as black as any man's could well be; and his letters of the period reveal the misery and despair that were eating their way into his soul. It has accordingly been one of the stock comments of the biographers that it is surprising that at a time like this he should have been able to write so "gay" a work as the symphony in E flat. The current view of the matter is expressed in a programme note in which we were informed that "there is no reflection in the E flat symphony of his mental tribulation. The music is as happy and gay as anything could be, and if it reflected anything at all, it was the youthful and optimistic side of the composer's nature."

In that remark we meet with yet another proof of how sadly and, apparently, permanently Otto Jahn has misled the modern world as to the nature of the mind of Mozart. It is of no avail that during the last twenty years one German and French scholar after another has given us plentiful cause for believing that Jahn's reading of Mozart was a superficial one, or that in the new edition of his "classical" work by Hermann Abert his errors have been so drastically corrected that, apart

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from the biographical portions, comparatively little of the original remains. Only the old Jahn has so far been translated into other languages, and so, in programme notes and elsewhere, we are still regaled with opinions about Mozart that no instructed student holds today. Jahn, Jahn, überall Jahn!

We know rather more now about the psychology of artists than we used to do, and so we no longer incline to the naïve belief that if a composer has quarrelled with his wife his next symphony will be a Pathétique, or that if his liver happens to be functioning normally he will produce a Hymn to Joy at the next Three Choirs' Festival. We know now that the creative imagination of a great artist functions too deep down within him to be greatly affected by anything that may happen on the surface of his life or his being. The subconscious is of much more importance in the artist than the conscious, and the subconscious proceeds by its own mysterious inner chemistry and obeys its own mysterious inner laws; the result being that if his daemon feels light the man will write light music even though the bailiffs be in the room below, while if his daemon is wrestling with the problem of the informing soul of the cosmos he will write a philosophical, and perhaps a pessimistic, work even though the glad news be brought him that his wife has left him.



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We need not be in the least astonished, then, that Mozart, in this period of sore trial, should have been able to give his genius the free wing it has taken in the E flat symphony and the Jupiter: there is no need to assume that in June, when he was writing the E flat, life looked fairly bright to him, that it suddenly became so much darker that in July he simply had to write the G minor, while in August the clouds had cleared away again and, feeling less worried about Constance and his creditors, the Jupiter followed as a natural consequence. Mozart the man was uniformly wretched throughout the whole of this period: the changes in the moods of the three works were due simply to changes in his aesthetic chemistry with which the experiences of his conscious mind had the minimum of connection.

But the nineteenth century, with its naïve psychology and its passion for sorting out the products of an artist's mind into neat parcels, each with a different label, made a further mistake over these works. It quite overlooked the fact that while the bulk of the E flat symphony is carefree in its expression, the adagio prelude is a tragic piece of work. Jahn is so occupied with telling us that the symphony is "an expression of happiness" that he has neither eyes nor ears for this adagio: it did not fit conveniently into his neat verbal schematism for the three symphonies, so he blandly ignored it. Abert, on the other hand, rightly in-



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sists on the " pathos " of the adagio, its " gloom," its " uncanny " quality, the " profound pessimism " of it as a whole.

It is possible, after all, that Jahn, and others of his way of thinking, really saw nothing of all this in the adagio, that they misconceived Mozart as grossly here as they have done in so many other places — a misunderstanding that has latterly reached its climax in the truly comic theory that " Don Giovanni " is an *opera buffa.* This and similar misunderstandings come mainly from the fact that early in the nineteenth century, owing to the great development of the technical resources of music under the romantics, the true feeling for the idiom and the aesthetic of the eighteenth century was lost. It has been the laborious business of the twentieth century, by *stilkritische* methods (I must apologise for not being able to find a convenient English equivalent of the term), to bring about a better understanding of the eighteenth — though this understanding, unfortunately, has not yet penetrated to most of our interpreters of Mozart. . . .

Armed with this knowledge in the case, for example, of the G minor symphony or " Don Giovanni," the scholar can show that the fund of feeling in the work is very much deeper and richer than is imagined by the average modern performer, who approaches it with no solid back-

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ing of historical musical culture, and so can do nothing more with this or any other old work than play it as he " feels " it, blissfully unsuspicious that his " feeling," owing to the changes in the vocabulary of music between the composer's day and now, may be the most unreliable guide imaginable to what the work meant to the composer and to those who heard it in its first freshness. It is quite possible that, even after all the Mozart research of the last twenty years or so, conductors will continue to play the G minor as if it were a " Greek Grace," in which case there are sure to be listeners who will enjoy it in that form and innocently imagine they are listening to genuine Mozart. And if the mere scholars who happen to be in the audience become furious at the perversion, well, scholars are always bound to be in the minority where public music is concerned, and they can be conveniently written off as cranks.

— *From the Sunday Times, London*

" LES ÉOLIDES " (" THE ÆOLIDÆ "), SYMPHONIC POEM

By CÉSAR FRANCK

Born at Liége, December 10, 1822; died at Paris, November 8, 1890

FRANCK, one of those composers whose genius found its full expansion late in life, was in his fifty-fourth year when he wrote *" Les Éolides,"* and yet this was his first purely orchestral work. *" La Rédemption "* had occupied much of his time and thought when, in 1869, he set to work upon his beloved *" Béatitudes,"* which occupied him for six years, interrupted only by the Franco-Prussian war, in which he served, and *" Les Éolides,"* for which he temporarily laid his larger score aside. As Georges Sevières wrote, " he allowed himself to be tempted by the seductive but dangerous form of the symphonic poem." The work was first performed at a concert of the Société Nationale, in Paris, May 13, 1877.* Lamoureux produced it at one of his concerts at the Porte Saint-Martin, February 26, 1882, where, according to d'Indy, " it was not in the least understood by the public."

There is no mention of Leconte de Lisle in the score, but d'Indy, first of authorities on Franck's intentions, takes it quite for granted that the music was inspired by that poet for whose work the " Pére Franck " had a great fondness, and whose poem *" Les Éolides "* opened:

* The piece was first heard in America when Theodore Thomas included it upon one of his programmes in Chicago, 1895. The first performance in Boston was by the Boston Symphony Orchestra, February 16, 1900. There have also been performances at these concerts 1913, 1918, 1922 and 1931 (October 9).

O brises flottantes des cieux,
Du beau printemps douces haleines,
Qui de baisers capricieux
Caressez les monts et les plaines;

Vierges, filles d'Éole, amantes de la paix,
La nature éternelle à vos chansons s'éveille.

The symphonic poem is in a single movement (*allegretto vivo*, 3-8). It opens with a slight and gentle chromatic theme (also found in *Psyché* [1887–1888], in the movement of similar suggestion: "Psyché borne away by the Zephyrs") from which the whole music evolves: "A chromatic sigh," Mr. Apthorp calls it. "From this sigh are derived various melodic phrases, very similar in character, which keep appearing, vanishing, and re-appearing." In this way does Franck freely build his discourse upon an immaterial subject. The composer's purposes are served by 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani, cymbal (struck with a soft drum stick), harp, and strings.

The categorical d'Indy divides his Franck into three parts, and places "*Les Éolides*" at the beginning of the significant "Third Period," in which "his creations become radiant with vitality and brimming with beauty."

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Philip Hale writes interestingly of the classical Æolus:

" Jeremy Collier in his biographical sketch of Æolus makes no mention of sons or daughters: ' Æolus, a king of the seven islands betwixt Italy and Sicily called Æoliæ, very Hospitable, he taught his People to use Sails, and by observing the Fire or Smoak of Strongyle (Stromboli) could predict how the Winds would blow, whence the Poets call'd him the God of the Winds. He was also a skilful Astrologer, which contributed to this Fiction. There were Three of this Name.'

" Æolus was the son of Hippotes, or, according to others, of Poseidon and Arne, a daughter of Æolus ruler of Thessaly. In Homer (Odyssey x. 1–10), he is the good king of the Æolian Islands, to whom Zeus had given dominion over the winds to raise and to assuage.

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To the Æolian island we attain'd,
That swum about still on the sea, where reigned
The God-lov'd Æolus Hippotades.
A wall of steel it had; and in the seas
A wave-beat-smooth rock moved about the wall.
Twelve children in his house imperial
Were born to him; of which six daughters were,
And six were sons, that youth's sweet flower did bear.
His daughters to his sons he gave as wives;
Who spent in feastful comforts all their lives,
Close seated by their sire and his grave spouse.

GEORGE CHAPMAN, translator (1614–1616).

"In later times Æolus was regarded as the king and god of the winds, which he kept in a mountain. Juno applied to him when she wished to destroy the fleet of the Trojans (Virgil, Æn. I. 65 *et seq.*)."

J. N. B.

THE ÆOLIDÆ

by Leconte de Lisle

(TRANSLATION BY W. F. APTHORP)

O floating breezes of the skies, sweet breaths of the fair spring, that caress the hills and plains with freakish kisses;

Virgins, daughters of Æolus, lovers of peace, eternal nature awakens to your songs; and the Dryad seated amid the thick foliage sheds the tears of the scarlet dawn upon the mosses.

Skimming over the crystal of the waters like a quick flock of swallows, do ye return from the green-reeded Eurotas, yet faithful Virgins?

When the sacred swans swam white and beauteous therein, and a God throbbed on the flowers of the bank, ye swelled with love the snow of his sides beneath the enchanted gaze of the pensive Spouse.

The air where your flight murmurs is filled with perfume and with harmony; do ye return from Ionia, or from green, golden-honeyed Hymettus?

Æolidæ, hail! O cool messengers, 'tis truly ye who sang o'er the cradle of the Gods; and the clear Ilyssos bathed the down of your light wings in a melodious wave.

When milky-necked Theugenis danced in the evening by the wave, ye strewed the roses of Miletus upon her fairy head.

Nymphs of the winged feet, far from Homer's river, later, taking the path where blue-waved Alpheus follows Arethusa through the bosom of the bitter plain to the nursing Isle of waving ears of corn;

Under the plane-tree where there is shelter from the scarlet darts of day, ye sighed of love upon the lips of Theocritus.

Zephryos, Iapyx, cool-flighted Euros, smiles of the immortals with which the earth beautifies herself, 'tis ye who bestowed the gifts of craved leisure in the shade of forests upon the lonely shepherd.

At the time when the bee murmurs and flies to the lilies' cup, the Mantuan, beneath the branches, spoke to you of Amaryllis.

Ye listened, hidden amid the leaves, to the fair youths crowned with myrtle, linking together with art the soft rejoinders, entering blushing into the alternate combats.

While, draped in the toga, standing erect in the shade of the thicket, the old men awarded their praise, the adorned cup or the ram.

Ye shook the willow where Galatea smiles; and, kissing the tear-laden eyes of the Nymphs, ye rocked Daphnis's cradle in their sequestred grotto, on the rustic threshold, sparkling with flowers.

When the virgins of the alabaster body, beloved by Gods and mortals, brought doves in their hands, and felt their hearts beat with love;

Ye sang in an undertone in an enchanting dream the hymns of Venus, divine joy of the senses, and lent your ear to the plaint of the lover who weeps on the threshold of night, and is divined by the heart.

Oh! how many arms and beloved shoulders ye have kissed, by the sacred springs on the hill with wooded sides!

In the vales of Hellas, in the Italic fields, in the Isles of azure bathed by a scarlet wave, do ye still spread your wing, antique Æolidæ? Do ye still smile in the land of the Sun?

O ye who have been perfumed with thyme and goat's-eye, sacred bonds of Virgil's sweet flutes and the sicilian reeds;

Ye who once floated to the lips of genius, breezes of the divine months, come, visit us again; from your golden urns pour out to us, as ye pass by, repose and love, grace and harmony!

AMERICAN SKETCHES, SYMPHONIC SUITE

By FREDERICK SHEPHERD CONVERSE

Born at Newton, Mass., on January 15, 1871; living at Westwood, Mass.

MR. CONVERSE wrote his American Sketches in the summer and autumn of 1929. The composer admits the sources of the four movements which constitute the suite:

"American Sketches, a symphonic suite, is written rather freely in the general outline of the symphonic form. The movements are descriptive in character, but not actually realistic: suggestions rather than pictures. The first, 'Manhattan,' expresses the activity and turmoil of

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a great city; the grandeur, as well as the sinister sordidness of its varied scenes. Through it runs a thread of loneliness which is often felt by sensitive souls in such overpowering surroundings. The second movement, ' The Father of Waters,' is a broad and tranquil melody suggesting the placid flow of the Mississippi. At intervals is heard the strain of an old negro melody, ' The Levee Moan,' which was often sung along the banks and wharves of the river. For this theme I am indebted to that very valuable and interesting collection of our native folk music, ' The American Song Bag,' by Carl Sandburg. The third movement is made from an old country fiddler's tune, ' The Chicken Reel.' The tune seems to me to be of thoroughly American type, which is as characteristic as anything Russian, German, French, Italian, or Spanish. I have made a sort of scherzo out of it. Here again I am indebted to ' The American Song Bag.' The fourth movement, ' Bright Angel Trail,' is an attempt to portray feelings engendered by the Grand Canyon of Arizona, its mysterious depths, its ever-changing lights, its grand vistas, and at last a suggestion of the legendary birth of the Hopi Indian race from its profound abyss. The work is scored for the usual full orchestra with the addition of organ in the last movement."

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The following works by Converse have been performed by the Boston Symphony Orchestra in Boston —

1899. January 13, Symphony, D minor (one movement).
1900. December 21, "The Festival of Pan."
1903. April 9, "Endymion's Narrative," repeated in 1910.
1905. January 20, "Night and Day," piano and orchestra.
1906. March 2, "La belle Dame sans Merci," Ballade for baritone and orchestra (David Bispham).
1907. January 25, "The Mystic Trumpeter," repeated in 1918.
1908. March 6, Suite, "Jeanne d'Arc."
1912. February 9, "Ormadz," symphonic poem, repeated in 1915.
1917. April 27, "Ave atque vale," tone poem.
1920. January 30, Symphony, C minor.**
1922. April 21, Symphony, No. 2, E major.**
1924. April 18, "Song of the Sea," ** tone poem.
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" The Pipe of Desire," Converse's one act opera, was the first by an American composer to be produced at the Metropolitan Opera House in New York, where it was first performed March 18, 1910. It was a decided success. Another opera, " The Sacrifice," was performed by the Boston Opera Company in 1911.

He laid his musical foundations in the classes of John K. Paine while at Harvard, later studied with Chadwick, and with Rheinberger in Germany. John Tasker Howard in his book " Our American Music " expresses the opinion that " Chadwick was wise to send him to Rheinberger, for he acquired the contrapuntal facility common to Rheinberger's pupils. Converse has a fluent technique, he writes easily and with assurance." On his graduation from the Royal Academy in Munich in 1898, the Symphony in D minor was played there. Returning to Boston in 1899, he taught harmony at the New England Conservatory of Music for two years, and composition in the musical department at Harvard, where he became assistant professor. In 1907 he was able to devote himself entirely to composition, and later assumed his present position as professor of theory and composition at the Conservatory.

J. N. B.

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¶ As critic, annotator, prefacer, columnist, and editorial writer, PHILIP HALE was an extremely active man who never found time to act upon the suggestions of publishers wishing to bring out an edition of his writings. They are thus to appear in book form for the first time

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I. SOSTENUTO ASSAI; ALLEGRO MA NON TROPPO
II. SCHERZO; ALLEGRO VIVACE: TRIO (1); TRIO (2)
III. ADAGIO ESPRESSIVO
IV. ALLEGRO MOLTO VIVACE

Soloist

MYRA HESS

[STEINWAY PIANO]

A lecture on this programme will be given on Thursday, February 14, at 5:15 o'clock in the Lecture Hall, Boston Public Library

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Programme

MENDELSSOHN	Symphony in A major, "Italian," *Op.* 90
GEORGE FOOTE	Variations on a Pious Theme
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Sonata in D Major	NARDINI
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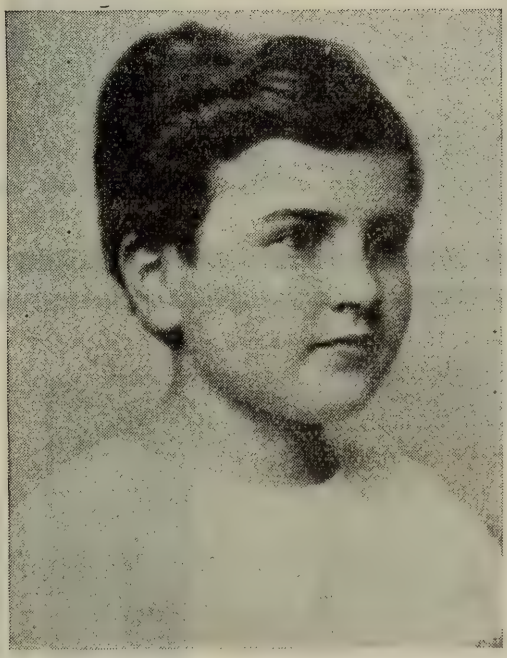
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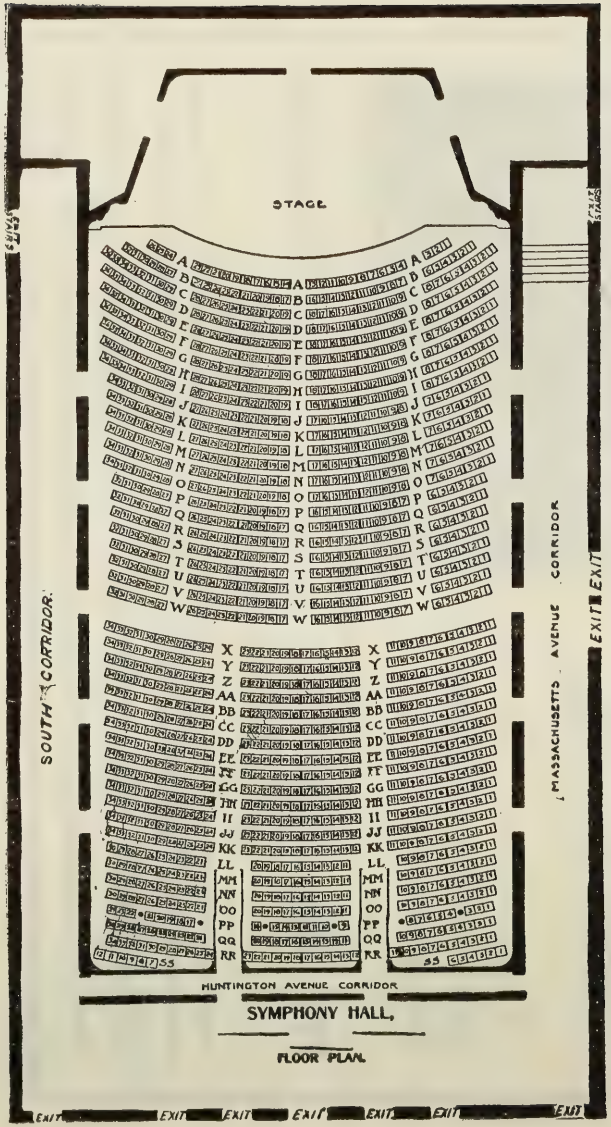


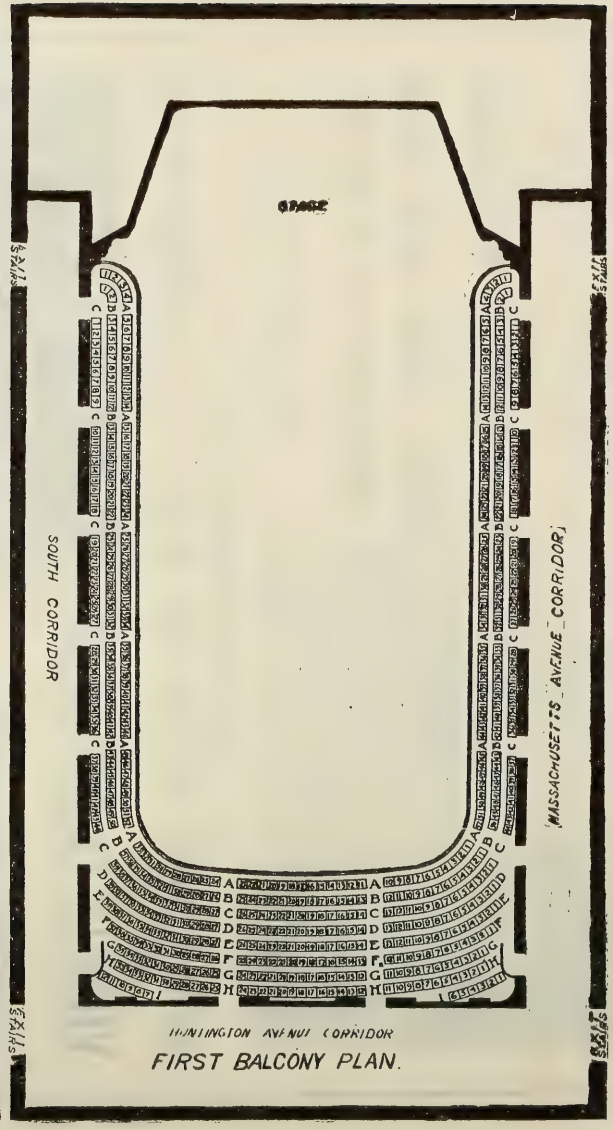
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FIFTY-FOURTH SEASON, 1934-1935

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

INCORPORATED

Dr. SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes

By PHILIP HALE AND JOHN N. BURK

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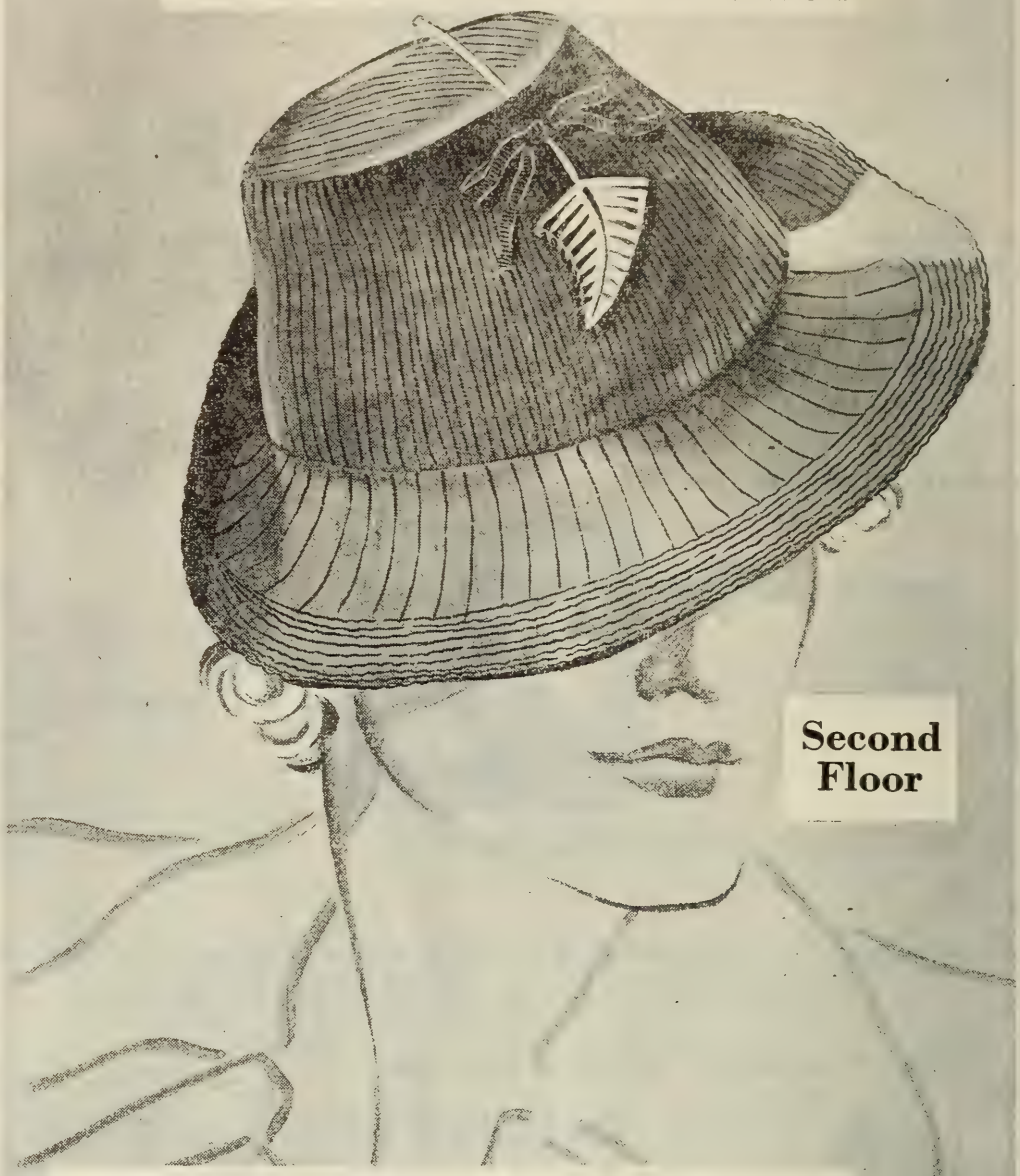
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SATURDAY EVENING, FEBRUARY 16, *at* 8:15 *o'clock*

COPLAND First Symphony

PRELUDE
SCHERZO
FINALE

BEETHOVEN Concerto for Pianoforte No. 4 in G major, *Op.* 58

I. ALLEGRO MODERATO
II. ANDANTE CON MOTO
III. RONDO VIVACE

INTERMISSION

SCHUMANN Symphony No. 4 in D minor, *Op.* 120

I. ANDANTE; ALLEGRO
II. ROMANZA
III. SCHERZO
IV. LARGO; FINALE

(*Played without pause*)

SOLOIST

MYRA HESS

[STEINWAY PIANO]

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SYMPHONY NO. 1

By AARON COPLAND

Born in Brooklyn, N. Y., November 14, 1900

IT was on February 20, 1925 that the music of Aaron Copland was first played at the Boston Symphony concerts. On that date, his " Symphony for Organ and Orchestra " was performed, Nadia Boulanger playing the organ part.* He had written the symphony in Paris, in 1924, and dedicated it to Mlle. Boulanger. Having long since left Paris, and the direct inspiration of this illustrious preceptor of the more " independent " American composers, Mr. Copland has reconsidered his early work. He re-scored the scherzo, omitting the organ part, and the movement in this form was played by Fritz Reiner and the Philadelphia Orchestra in Philadelphia and New York, in the spring of 1928. The composer thereupon revised the entire symphony without organ (there are no changes other than in the instrumentation). The second version was published in 1931, and first performed in December of that year in a

* The Symphony for Organ and Orchestra had had its first performance on January 11, 1925 at a concert of the Symphony Society of New York, Walter Damrosch, conductor, and Mlle. Boulanger, soloist.

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programme of contemporary American composers, conducted by Ernest Ansermet.* The first American performance of what Copland now calls his " First Symphony " was by the Orchestra in Chicago, Frederick Stock, conductor, January 18, 1934.

The orchestration as it now stands is as follows: Two flutes (the second flute interchangeable with a piccolo) , two oboes, English horn, two clarinets, bass clarinet, two bassoons, double bassoon, alto saxophone (ad libitum) , eight horns, five trumpets, three trombones, bass tuba, kettledrums, side drum, tamborine, wood block, cymbals, bass drum, gong, xylophone, glockenspiel, celesta, piano, two harps, and strings.

The following description of the Symphony, now slightly modified to suit the omission of the organ part, was furnished by the composer when his " Symphony for Organ " was first played:

" The three movements of the symphony are loosely connected by a recurrent motto based on the tones of the minor triad. Unlike most musical mottoes, however, it is not immediately recognizable as such. At first, it plays a seemingly inconsequential part as mere accompaniment, but as the work progresses its real significance is made clear.

" The first movement (*Andante,* 6-8) is quite short and bears no relation to the traditional first movement of a symphony. It is rather an introductory reverie with some incidental material for solo instru-

* M. Ansermet also presented Sessions' Symphony, Gruenberg's " Jazz Suite," and Ruggles' " Portals."

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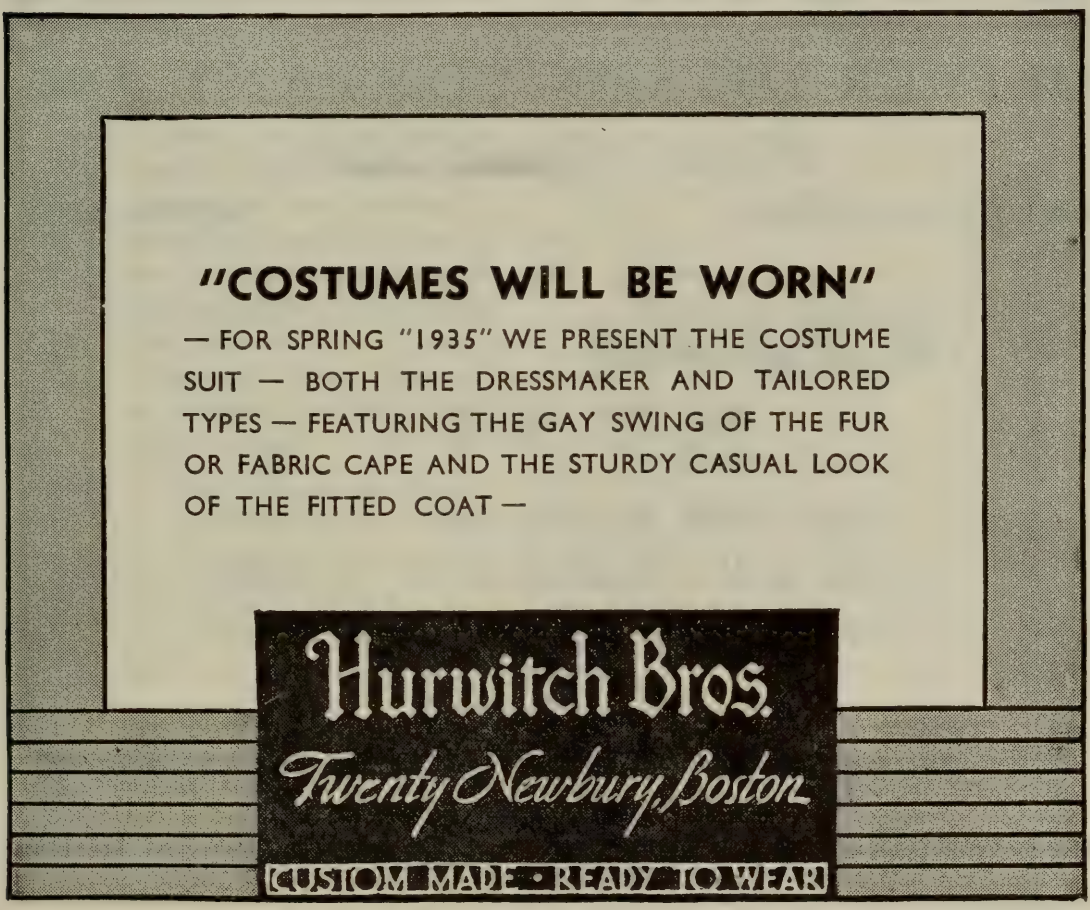
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ments of the orchestra. Its formal structure is very simple; there is but one theme (solo flute with lower strings accompanying and with clarinet entering at the ninth measure).

II. Scherzo, (*Molto Allegro,* 3-4 time). "In the first section of the Scherzo two themes are exposed, the first by the oboe, the second — of a more sustained character — by the woodwind, with imitations by the strings. A climax for the full orchestra is gradually effected, giving free play to what was originally the oboe theme. This is suddenly interrupted by the motto announced by a solo horn and imitated by a trumpet. A repetition by a bassoon and flute leads to the middle section, *Moderato* 4-4. This is set forth by the strings and saxophone, with occasional references by the clarinet to the first theme of the movement. Suddenly, without warning, the brass bursts in, and the repetition of the first section is engendered in slightly modified form. A short coda brings the movement to a close, *fortissimo.*

III. "The Finale (*Lento, Allegro Moderato,* 4-4) corresponds to the usual first movement of a symphony, being cast approximately in sonata form. Without any introduction, the first theme is given out in unison by the violas. The first three notes of this theme are the first three notes of the motto. This motive is immediately worked up into a stretto by all the strings, then by trumpets and trombones, and finally by all the brass, *tutti forza.* The entrance of the kettledrum brings with



it the second, more vigorous theme, played by violins and violas on the G string over a double-bass pizzicato accompaniment, which is nothing more than the motto used as *basso ostinato*. There follows an episode, *fortissimo,* for the full orchestra, based on a fragment of the second theme. This brings a sudden quieting down, when, over the same relentless *basso ostinato,* there is a contrapuntal interweaving of themes by oboe, English horn and violas. A gradual *crescendo* brings to a climax the exposition section, the second theme being chanted *fortissimo,* against the motto in augmentation in trumpets and trombones.

" What might be termed the development section begins in the full orchestra. As counterpoint the solo violin evolves from the motto a new, vivacious theme which later plays an important part. The development is not very long. It merges imperceptibly into the recapitulation, which in this case is merely a final simultaneous announcement of the four main elements of the Finale. The symphony ends with a brief coda."

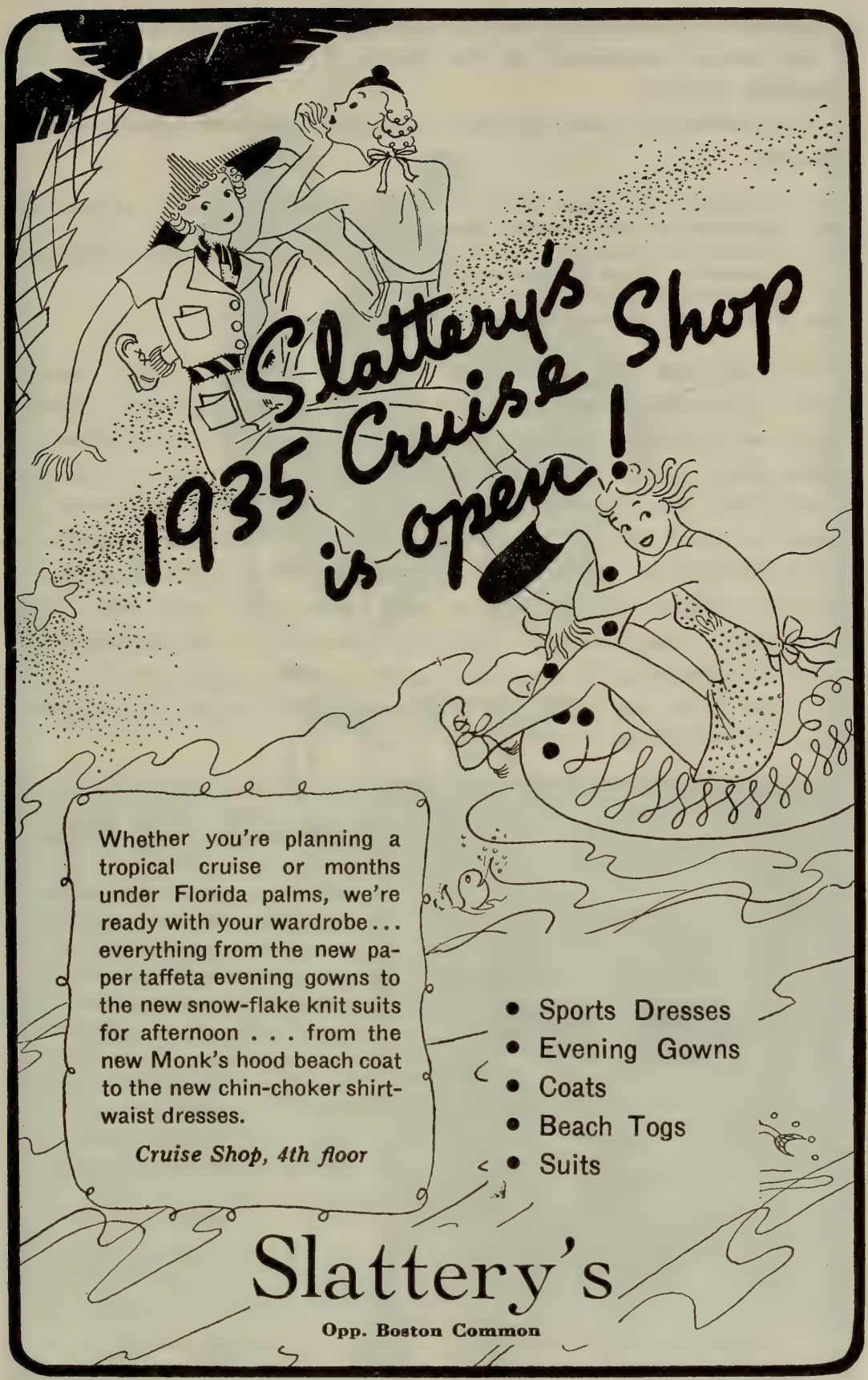
Aaron Copland has studied music since his thirteenth year. His first teachers were Victor Wittgenstein and Clarence Adler in pianoforte, and Karl Goldmark in harmony and composition. He went to Paris in 1924, studying composition and pianoforte with Nadia Boulanger there until the summer of 1924, when he returned to New York. He was awarded a Guggenheim Memorial Foundation Fellowship for two years, October, 1925 — October, 1927. Mr. Copland is a member of the

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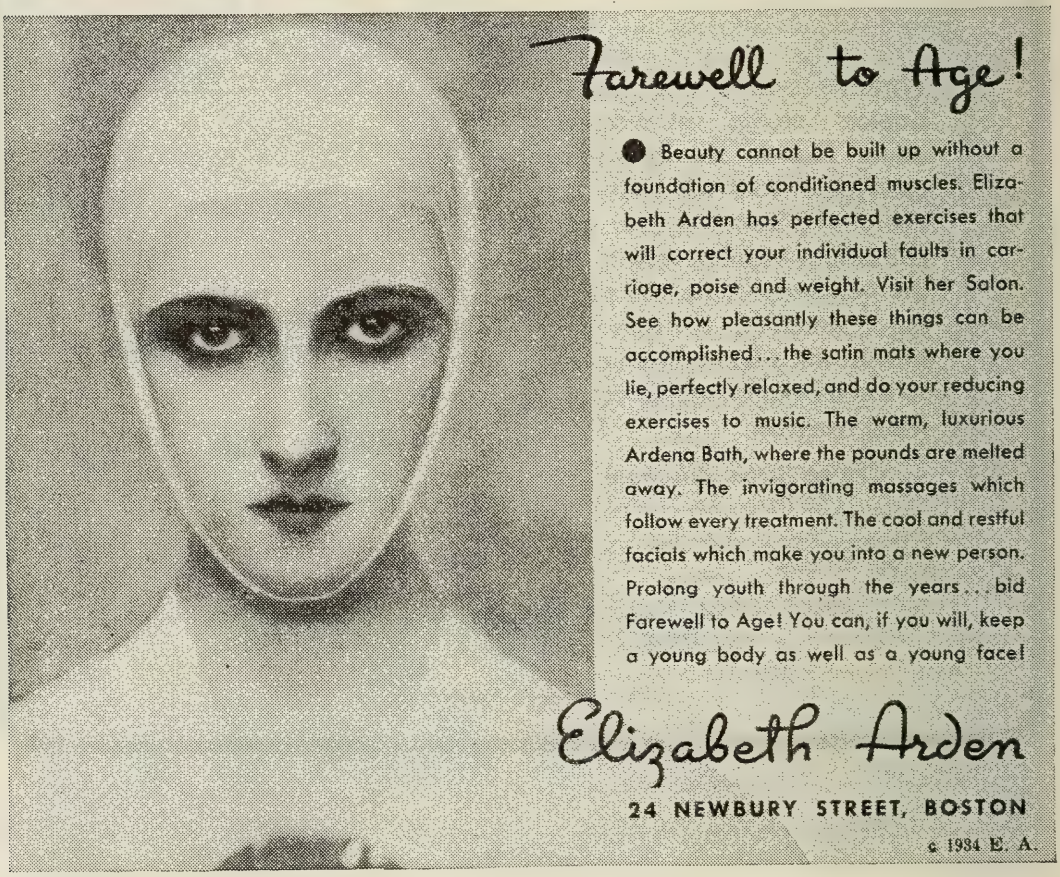
Opp. Boston Common

Executive Board of the League of Composers, and has acted as chairman of the music committee of the Yaddo Festival for Contemporary American Music.

The following works of Aaron Copland have been played at these concerts:

1925. *February* 20, Symphony for Organ (NADIA BOULANGER, organist) and orchestra.
1925. *November* 20, Music for the Theatre. (First performances)
1927. *January* 28, Concerto in one movement, for piano (Mr. COPLAND, pianist) and orchestra. (First performances)
1928. *December* 14, Two Pieces for string orchestra.
1932. *February* 19, Symphonic Ode (First performances).

Mr. Copland has also written a Ballet, "Grohg" (1925—revised 1932). "Cortège Macabre" and "A Dance Symphony," although played as separate compositions, are part of this Ballet. He has also written four motets for mixed chorus, a cappella (1921); "As it fell upon a day," song for voice, flute, and clarinet (1923), performed at a concert of the S. M. I., Paris, February 6, 1924: "Vitebsk," study on a Jewish melody, for violin, 'cello and piano; and two pianoforte pieces, "The Cat and the Mouse" (1919), and Passacaglia (1922). His "Short Symphony," composed 1931–1933, was performed by the Mexican Symphony Orchestra in Mexico City, Carlos Chavez, conductor. His "Elegies" for violin and viola was performed at a League of Composers' concert in New York, April, 1933.





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AARON COPLAND

by VIRGIL THOMSON

Modern Music, January, 1932

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excitation of a purely nervous and cerebral kind is the origin of a scherzo. This tendency gave him a year or two of jazz experiment. That has been his one wild oat. It was not a very fertile one.

He liked the stridency of high saxophones and his nerves were pleasantly violated by displaced accents. But he never understood that sensuality of sentiment which is the force of American popular music, nor accepted the simple heart-beat that is the pulse of its rhythm, as it is the pulse of his own rhythm whenever his music is at ease.

His religious feeling is serious and strained. He is a prophet calling out her sins to Israel. He is filled with the fear of God. His music is an evocation of the fury of God. His God is the God of battle, the Lord of Hosts, the jealous, the angry, the avenging God, who rides upon the storm. Far from Copland's thoughts are the Lord as shepherd in green pastures, the Lord as patriarch, the God of Jacob, the bridegroom of the Shulamite, the lover, the father, the guide — philosopher and friend. The gentler movements of his music are more like an oriental contemplation of infinity than like any tender depiction of the gentler aspects of Jehovah.

Hence the absence of intimacy and the tension. Because his music has tension. His brass plays high. His rhythm is strained. There is also weight; five trumpets and eight horns are his common orchestral prac-

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tice. They give the tension and weight of battle. The screaming of piccolos and pianos evokes the glitter of armaments and swords. His instrumentation is designed to impress, to overpower, to terrify, not to sing.

~

All this I write is bunk, naturally. But I put it down because it seems to me to provide as good an evocative scheme as any for fitting together the various observations one can make about the way his music is made.

I note the following:

His melodic material is of a markedly Hebrew cast. Its tendency to return on itself is penitential. It is predominantly minor. Its chromaticism is ornamental and expressive, rather than modulatory. When he sings, it is as wailing before the wall. More commonly, his material is used as a framework for a purely coloristic compilation.

By coloristic I mean it is made out of harmonic and instrumental, rather than melodic devices. This compilation is picturesque and cumulative. It tends to augment its excitement, to add to weight and tension. His dominant idea of form is crescendo. This is Russian, because it is a crescendo of excitement. Of development in the classic German sense, the free development of Haydn and Beethoven, there is none.

His conception of harmony is not form, but texture. Hence the ab-

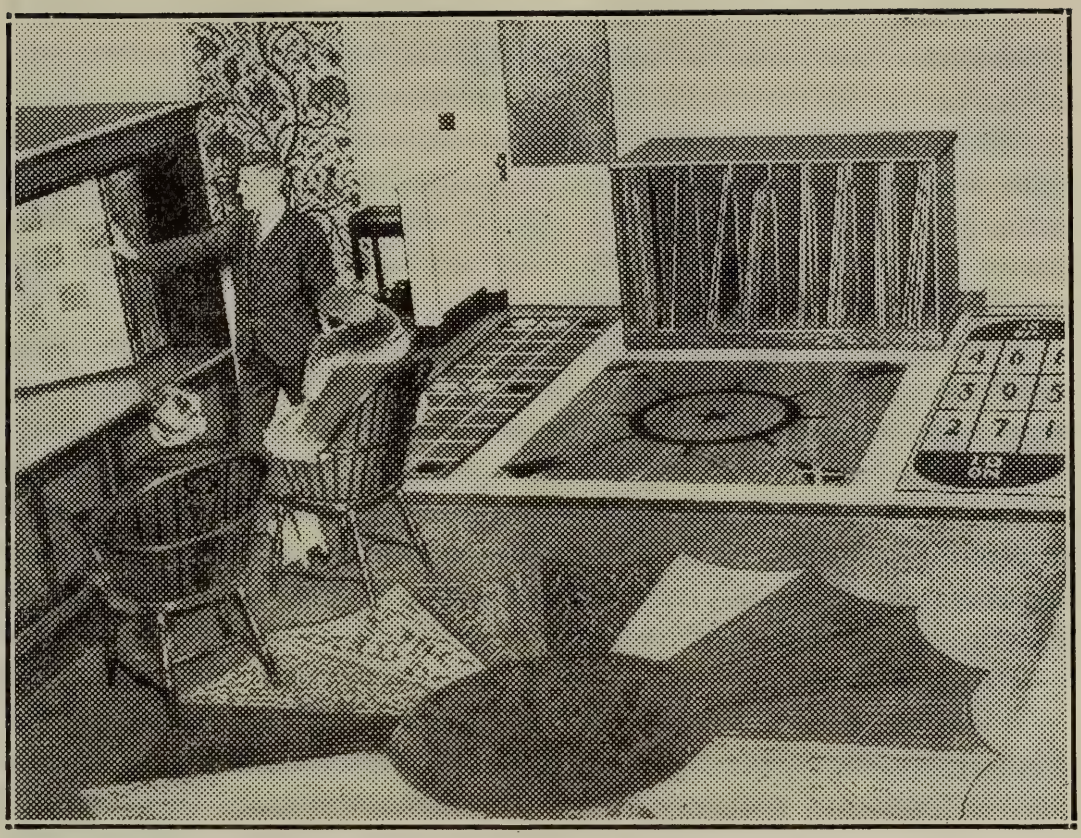
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sence of marked tonal modulation. His conception of instrumentation is not variety but mass. He has no polyphonic conception at all, because he is alone in his music. His commonest contrapuntal device is a form of canon, usually at the octave or unison, everybody doing the same thing at a different moment. This is counterpoint, but not polyphony. He is not walking with God or talking with men or seducing housemaids or tickling duchesses. He is crying aloud to Israel. And very much as if no one could hear him.

The Piano Variations have not even his canonic counterpoint. They are a monody, one line repeated, not developed and lengthened out from time to time by oriental flourishes, accented and made sharp, orchestrated, as it were, by slightly dissonant octaves, by grace notes and arpeggios. I find the music of them very beautiful, only I wish he wouldn't play it so loud. One hears it better unforced. I miss in his playing of it the singing of a certain still, small voice that seems to me to be clearly implied on the written page.

I also note this:

There is a certain resemblance of procedure between Copland, Antheil, Varèse, Chavez. This in spite of antipodal differences in their personalities and sentiments. Their common homage to Stravinsky

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honors the White-Russian master more than it profits them. It creates a false community and obliterates distinctions. It also smothers quality.

The quality that distinguishes American writing from all other is a very particular and special approach to rhythm. It is in these composers when they forget Stravinsky; it is in all American music whatever its school origins. It is a quiet, vibratory shimmer, a play of light and movement over a well-felt but not expressed basic pulsation, as regular and varied as a heart-beat, and as unconscious. It is lively but at ease, quiet, assured, lascivious.

Stravinsky knocked us all over when we first heard him, because he had invented a new rhythmic notation and we all thought we could use it. We cannot. It is the notation of the jerks that muscles give to escape the grip of taut nerves. It has nothing to do with blood-flow. It is spectacularly effective when used to express the movements it was invented to express. It is the contrary when imposed upon our radically different ones. How infinitely superior in simple effectiveness are our popular composers over our tonier ones. They have no technical drama of composition. They are at ease in their notation.

Our high-brow music, on the other hand, is notoriously ineffective. It is the bane of audiences at home and abroad. It is proverbially dull, in spite of the very best will on everybody's part.

I deny that it is really as dull as it sounds. There is bound to be fire behind so much smoke.

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I think our gift, our especial gift, is the particular rhythmic feeling I have described above. That is enough to make an epoch. It takes very little. The rest is appropriate framing. Our weakness is timidity, hence snobbishness and eclecticism.

Today we ape Stravinsky. Yesterday it was Debussy. Before, it was Wagner. Copland's best recommendation is that he is less eclectic than his confrères. I reproach him with eclecticism all the same.

There is real music in his pieces, true invention, and a high (sometimes too high) nobility of feeling. He is not banal. He has truth, force, and elegance. He has not quite style. There remain too many irrelevant memories of Nadia Boulanger's lessons, of the scores of Stravinsky and Mahler and perhaps Richard Strauss.

I wish they were plain thefts. Theft is refreshing and legitimate. Copland is like certain American poets (very distinguished ones, and supply your own examples) who cannot quite forget their collegiate loyalty to Keats and Browning and who are more occupied with an illusory continuation of some foreign tradition or other than with style, which is personal integrity.

This may explain a little why Aaron Copland is at the same time an inspired composer and a comparatively ineffective one. Comparatively, because most American music is less effective in performance than his.

In fact, his music is so often near to a real knock-out that I am some-

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times left wondering whether it is a case of a knock-out not quite achieved or of an unwise application of the knock-out technic to a case where persuasion were more to the point.

In any case, there is a problem of rhetoric for the American composer. The problem of adjusted emphasis, the appropriate stating and effective underlining of the personal invention. This means selection and variety. The forcing of every idea into the key of the *grandiose* and the *sublime* is obviously false, and in the long run frightfully monotonous.

I fancy there is more of use to us in the example of Verdi than in that of Wagner, Puccini even than Hindemith, certainly Bizet than Debussy, Schubert than Brahms. Simple clarity is what we need, and we will get it only by a radical simplification of our methods of composition. If Copland's simplifications are perhaps not radical enough for my taste, they are important simplifications all the same.

Because he is good, terribly good. A European composer of his intrinsic quality would have today a world-wide celebrity and influence. It is a source of continual annoyance to me that his usefulness and his beauty are not fully achieved because he has not yet done the mer-



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ciless weeding out of his garden that any European composer would have done after his first orchestral hearing.

The music is all right but the man is not clearly enough visible through it. An American certainly, a Hebrew certainly. But his more precise and personal outline is still blurred by the shadows of those who formed his youth.

CONCERTO IN G MAJOR, FOR PIANOFORTE, NO. 4, *Op.* 58

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16, 1770; died at Vienna, March 26, 1827

THIS concerto was probably composed for the most part, and it was surely completed, in 1806, although Schindler, on advice from Ries, named 1804 as the year, and an edition of the concerto published by Breitkopf & Härtel states that the year 1805 saw the completion.

The concerto was performed by Beethoven in one of two private subscription concerts of his works given in the dwelling-house of Prince Lobkowitz, Vienna, in March 1807. The first public performance was



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in the Theatre an der Wien, Vienna, December 22, 1808. All the pieces were by Beethoven: the symphony described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*); an Aria, "Ah, perfido," sung by Josephine Kilitzky; * Hymn with Latin text written in church style, with chorus and solos; Pianoforte Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus, with Latin text written in church style (from the Mass in C major), with chorus and solos; Fantasia for pianoforte solo; Fantasia for pianoforte "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." Beethoven played the pianoforte part. The concert began at half-past six. We know nothing about the pecuniary result.

When A. W. Thayer published his catalogue on Beethoven's com-

* Josephine Kilitzky, born in 1790, was persuaded to sing after Anna Pauline Milder refused, in obedience to her betrothed, one Hauptmann, a jeweller, who grew angry when Beethoven called him "a stupid ass." Antonia Campi's husband was vexed because she had not been asked first, and he would not allow her to sing, though she had a beautiful voice in spite of the fact that she had seventeen children, among them four pairs of twins and a set of triplets. Josephine was badly frightened when Beethoven led her out, and could not sing a note. Röckel says a cordial was given to her behind the scenes; it was too strong, and the aria suffered in consequence. Reichardt describes her as a beautiful Bohemian with a beautiful voice. "That the beautiful child trembled more than sang was to be laid to the terrible cold; for we shivered in the boxes, although wrapped in furs and cloaks." She was later celebrated for her "dramatic colorature." Her voice was at first of only two octaves, said Ledebur, but all her tones were pure and beautiful, and later she gained upper tones. She sang from 1813 to 1831 at Berlin, and pleased in many parts, from Fidelio to Arsaces, from Donna Elvira to Fatime in "Abu Hassan." She died, very old, in Berlin.

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positions (1865), Carl Haslinger, music publisher and composer, was in possession of autograph cadenzas written by Beethoven for this concerto. Two were for the first movement. Over one of them, which had very difficult double trills towards the end, Beethoven had written " Cadenza (ma senza cadere)." There was a cadenza for the Rondo. Haslinger died late in 1868; his publishing business passed through purchase into the house of Schlesinger (Rob. Lienau), of Berlin. Franz Kullak, the editor of the five concertos in the Steingräber edition, published the three cadenzas in an appendix to the Fourth Concerto, and said in a footnote that these cadenzas, which are undoubtedly Beethoven's, were not published during the life of the composer, and that the autograph manuscripts were in possession of the firm of Breitkopf & Härtel, who were the first to publish them.

The score was dedicated " humbly " by Beethoven to " His Imperial Highness, the Archduke Rudolph of Austria."

The orchestral part of the concerto is scored for flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

I. Allegro moderato, G major, 4-4. The first movement, contrary to the tradition that prevailed at the time, begins with the pianoforte



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alone. The pianoforte announces the first four measures of the first theme, five measures if an introductory chord be counted. (These measures are to be found in a sketch-book of Beethoven which is dated 1803, but in this book they end in the tonic, and not in the dominant.) The orchestra then enters in B major, but soon returns to G major, and develops the theme, until after a short climax with a modulation a second theme appears, which is given to the first violins. There is a third theme fortissimo in G major, with a supplement for the wood-wind instruments, and still another new theme, an expressive melody in B-flat major.

II. Andante con moto, E minor, 2-4. This movement is free in form. Beethoven put a footnote in the full score to this effect: "During the whole Andante, the pianist must use the soft pedal (*una corda*) unintermittently; the sign 'Ped' refers to the occasional use of the ordinary pedal." This footnote is contradicted at one point in the score by the marking "*tre corde*" for five measures near the end of the movement. A stern and powerful recitative for strings alternates with gentle and melodic passages for the pianoforte. "The strings of the orchestra keep repeating a forbidding figure of strongly marked rhythm in staccato octaves; this figure continues at intervals in stern, unchanging forte through about half the movement and then gradually dies away. In



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the intervals of this harsh theme the pianoforte as it were improvises little scraps of the tenderest, sweetest harmony and melody, rising for a moment into the wildest frenzied exultation after its enemy, the orchestra, has been silenced by its soft pleading, then falling back into hushed sadness as the orchestra comes in once more with a whispered recollection of its once so cruel phrase; saying as plainly as an orchestra can say it, 'The rest is silence!'" (*William Foster Apthorp*).

III. Rondo: Vivace. The first theme, of a sunny and gay character, is announced immediately by the strings. The pianoforte follows with a variation. A short but more melodic phrase for the strings is also taken up by the pianoforte. A third theme, of a bolder character, is announced by the orchestra. The fourth theme is given to the pianoforte. The Rondo, "of a reckless, devil-may-care spirit in its jollity," is based on this thematic material. At the end the tempo becomes presto.

The first performance of the Fourth Concerto in Boston was probably by Robert Heller * at a Germania concert, February 4, 1854. He

* Robert Palmer, known as Robert Heller, was born at Canterbury, England, in 1833. He studied music, and at the age of fourteen won a scholarship in the Royal Academy of Music, London. Fascinated by the performances of Robert Houdin, he dropped music to become a magician, and he came to the United States in September, 1852. Some say that he made his first appearance in New York at the Chinese Gardens as a Frenchman; others, that his first

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played Beethoven's Fifth Concerto at a Germania concert, March 4 of that year.

The Fourth Concerto has been played in Boston at concerts of the Boston Symphony Orchestra by George W. Sumner (December 17, 1881), Carl Baermann (January 27, 1883, December 23, 1893), Mary E. Garlichs (November 29, 1884), Anna Clark-Steiniger (November 14, 1885), Rafael Joseffy (December 18, 1886), Ferruccio B. Busoni (November 14, 1891), Ernst von Dohnanyi (March 17, 1900), Otto Neitzel (December 22, 1906), Leopold Godowsky (December 14, 1912), Harold Bauer (November 28, 1914), Winifred Christie (April 27, 1917), Arthur Rubinstein (April 1, 1921); Artur Schnabel, March 30, 1923; Edouard Risler (February 22, 1924); Myra Hess (March 30, 1925 — Monday Series); Artur Schnabel, April 4, 1930; Myra Hess (February 10, 1931 — Tuesday Series).

P. H.

appearance was at the Museum, Albany, N. Y. He met with no success, and he then went to Washington, D. C., where he taught the piano and served as a church organist. He married one of his pupils, Miss Kieckhoffer, the daughter of a rich banker, and at once went back to magic. In New York he opened Heller's Hall, and was eminently successful. He then went to London, opened Poole's Theatre; but came back to New York in 1875. He had given exhibitions of his skill in Australia and India. He died at Philadelphia, November 28, 1878. His name stands very high in the list of magicians. His tricks of "second sight" for a long time perplexed the most skilful of his colleagues. And he was one of the first to use electricity as a confederate. In his will he instructed his executors to destroy all his apparatus. For a long and interesting explanation of his "second sight" tricks, see "Magic," by A. A. Hopkins (Minn. & Co., New York, 1897).

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MYRA HESS

Miss Hess was born at Hampstead, London, the youngest of four children. Her parents gave her the advantage of a thorough training from the time that they observed marked musical tendencies in the child of five. At the age of seven, she was able to pass the test in piano, theory, and sight-reading at Trinity College. For five years following she studied at the Guildhall School of Music. At thirteen, she began her lessons with Tobias Matthay at the Royal Academy of Music. In her own words, "He taught me the habit of enjoying my music as music, and that was the chief factor in finally molding me into a pianist." Miss Hess was awarded the Gold Medal for pianoforte playing, and was subsequently made successively Associate and Fellow.

She gave her first public pianoforte recital in London, January 25, 1908. She did not make her American debut until 1922 when she played in New York, January 17. On February 9 of that year, she appeared with this orchestra in Sanders Theatre, Cambridge, playing the Concerto of Mozart in D minor, K. 466. At the Friday and Saturday series,

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she appeared in Schumann's Concerto on December 16, 1927, and in Brahms' Concerto No. 1 in D minor, April 15, 1932. Miss Hess has performed Beethoven's Fourth Concerto with this orchestra on previous occasions, although not at the Friday and Saturday series. She played it at a Monday evening concert, March 30, 1925, and at a Tuesday afternoon concert, February 10, 1931. She played the same work with the orchestra at the Beethoven Festival in Washington, D. C., December 2, 1930, and in Carnegie Hall, New York, January 10, 1931. She was soloist at a Pension Fund concert, February 26, 1933, playing Schumann's Concerto.

SYMPHONY IN D MINOR, NO. 4. *Op.* 120

By ROBERT SCHUMANN

Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856

THIS symphony was composed in 1841, immediately after the Symphony in B-flat major, No. 1. According to the composer's notes it was "sketched at Leipzig in June, 1841, newly orchestrated at Düsseldorf in 1851. The first performance of the original version at

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Gewandhaus, Leipzig, under David's direction. December 6, 1841." Clara Schumann wrote in her diary on May 31 of that year: "Robert began yesterday another symphony, which will be in one movement, and yet contain an adagio and a finale. I have heard nothing about it, yet I see Robert's bustle, and I hear the D minor sounding wildly from a distance, so that I know in advance that another work will be fashioned in the depths of his soul. Heaven is kindly disposed toward us: Robert cannot be happier in the composition than I am when he shows me such a work." A few days later she wrote: "Robert composes steadily; he has already completed three movements, and I hope the symphony will be ready by his birthday."

Their first child, Marie, was born on September 1, 1841. On the thirteenth of the month, his wife's birthday, Marie was baptized and the mother received from her husband the D minor symphony; "which I have quietly finished," he said.

The symphony was performed for the first time at a concert given by Clara Schumann in the Gewandhaus, Leipzig, December 6, 1841. Ferdinand David conducted. The *Allgemeine Musikalische Zeitung* found that in the orchestral works there was no calmness, no clearness in the elaboration of the musical thoughts; and it reproached Schumann for his "carelessness."

Schumann was not satisfied with the symphony, and he did not publish it. In December, 1851, he revised the manuscript. During the years between 1841 and 1853 Schumann had composed and published the Symphony in C (No. 2) and the Symphony in E-flat (No. 3); the one in D minor was published therefore as No. 4. In its first form, the one in D minor was entitled "Symphonistische Phantasie."

The symphony in the revised and present form was played for the first time at the seventh concert of the Allgemeine Musikverein at Düsseldorf on March 3, 1853, in Geisler Hall. Schumann conducted from manuscript. At this concert selections from the Mass were performed for the first time.

The concert-master, Ruppert Becker, made these entries in his diary concerning the rehearsals and the first performance of this symphony in Düsseldorf: —

"Tuesday, evening of March 1. Rehearsal for 7th Concert. Symphony by Schumann for the first time; a somewhat short but thoroughly fresh and vital piece of music. Wednesday, 2. 9 o'clock in the morning, 2 rehearsal for concert. Thursday, 3. 7th concert: Program.

"Of Schumann compositions these were new: symphony D minor, which he had already composed 12 years ago, but had left lying till now. 2 excerpts from a Mass: both full of the most wonderful harmonies, only possible with Schumann. I liked the symphony especially on account of its swing."

The symphony was dedicated to Joseph Joachim. On the title-page of the manuscript was this inscription: "When the first tones of this symphony were awakened, Joseph Joachim was still a little fellow; since then the symphony and still more the boy have grown bigger, wherefore I dedicate it to him, although only in private. Düsseldorf, December 23, 1853. Robert Schumann."

The parts were published in November, 1853. The score was published the next month.

The symphony was performed in Boston for the first time at a Philharmonic concert, led by Carl Zerrahn February 7, 1857. John S. Dwight found many beauties in the new symphony; but he also said — and the year was 1857 — that the orchestration of Wagner's "Faust" overture was "masterly"; "clearer and more euphonious, it seemed to us, than much of Schumann's."

It was stated for many years that the only changes made by Schumann in this symphony were in the matter of instrumentation, especially in the wood-wind. Some time after the death of Schumann the first manuscript passed into the possession of Johannes Brahms, who finally allowed the score to be published, edited by Franz Wüllner. It was then found that the composer had made important alterations in thematic development. He had cut out elaborate contrapuntal work to gain a broader, simpler, more rhythmically effective treatment, especially in the last movement. He had introduced the opening theme of the first movement "as a completion of the melody begun by the three exclamatory chords which make the fundamental

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rhythm at the beginning of the last movement." And, on the other hand, some thought the instrumentation of the first version occasionally preferable on account of clearness to that of the second.

It was Schumann's wish that the symphony should be played without pauses between the movements. Mendelssohn expressed the same wish for the performance of his "Scotch" symphony, which was produced nearly four months after the first performance of this Symphony in D minor.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two trumpets, three trombones, kettledrums, and strings.

The first movement begins with an introduction, Ziemlich langsam (Un poco lento), D minor, 3-4. The first motive is used later in the "Romanze." The orchestra gives out an A which serves as background for this motive in sixths in the second violins, violas, and bassoons. This figure is worked up contrapuntally. A dominant organpoint appears in the basses, over which the first violins play an ascending figure; the time changes from 3-4 to 2-4.

The main body of this movement, Lebhaft (Vivace), in D minor, 2-4, begins forte with the development of the violin figure just mentioned. This theme prevails, so that in the first section there is no



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true second theme. The characteristic trombone figure reminds one of a passage in Schumann's Piano Quartet in E-flat, *Op.* 47. There is a heroic figure in the wood-wind instruments. After the repetition comes a long free fantasia. The true second theme, sung in F major by first violins, appears. The development is now perfectly free. There is no third part.

The Romanze, Ziemlich langsam (Un poco lento), in D minor — or, rather, A minor plagal — opens with a mournful melody said to be familiar in Provence. Schumann intended originally to accompany the song of oboe and first violoncellos with a guitar. This theme is followed by the dreamy motive of the Introduction. Then the first phrases of the Romanze are sung again by oboe and violoncellos, and there is a second return of the contrapuntal work — now in D major — with embroidery by a solo violin. The chief theme brings the movement to a close on the chord of A major.

The Scherzo, Lebhaft (Vivace), in D minor, 3-4, presents the development of a rising and falling scale-passage of a few notes. The trio, in B-flat major, is of a peculiar and beautiful rhythmic character. The first beat of the phrase falls constantly on a rest in all the parts. The melody is almost always in the wood-wind, and the first violins are used in embroidery. The Scherzo is repeated after the trio, which returns once more as a sort of coda.

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The Finale begins with a short introduction, Langsam (Lento), in B-flat major, and it modulates to D minor, 4-4. The chief theme of the first movement is worked up against a counter-figure in the trombones to a climax. The main body of the movement, Lebhaft (Vivace), in D major, 4-4, begins with the brilliant first theme, which has the character of a march, and it is not unlike the theme of the first movement with its two members transposed. The figure of the trombones in the introduction enters. The cantabile second theme begins in B minor, but it constantly modulates in the development. The free fantasia begins in B minor, with a G (strings, bassoons, trombones), which is answered by a curious ejaculation by the whole orchestra. There is an elaborate contrapuntal working-out of one of the figures in the first theme. The third part of the movement begins irregularly with the return of the second theme in F-sharp minor. The second theme enters in the tonic. The coda begins in the manner of the free fantasia, but in E minor; but the ejaculations are now followed by the exposition and development of a passionate fourth theme. There is a free closing passage, Schneller (Più moto), in D major, 2-2.

P. H.

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In gifts of $100	25,000	10,600
In gifts of $50 to $100	10,000	10,146
In gifts of $25 and under	10,000	6,809
	$90,000	$53,505

In other words what we still need to fulfill expectations is 10 gifts of $1,000; 40 gifts of $250; 144 gifts of $100; and 250 gifts of under $25.

I trust this may be stimulating and helpful to those who have not yet enrolled or contributed.

EDWARD A. TAFT
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[From *The Kingdom of Books*, by William Dana Orcutt]

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SATURDAY EVENING, February 23, *at* 8:15 *o'clock*

Bach, C. P. E. . . . Concerto in D major for Orchestra
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II. ANDANTE LENTO MOLTO
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(*First performances*)

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(Introduction, Theme with Variations, and Finale)

Violoncello solo: Gregor Piatigorsky

Viola solo: Jean Lefranc

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Two Choruses from L'Allegro	*Handel*
Or Let The Merry Bells Ring Round	
These Delights If Thou Canst Give	
O Gladsome Light	*Davison*
O Light Everlasting (Cantata 34)	*Bach*

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Conducted by Dr. Archibald T. Davison *	
From the Realm of Souls Departed (Orpheus)	*Gluck*
Four Folk Songs	
Brennan on the Moor (Somerset)	
Hunt the Wren (Isle of Man)	
The Arkansaw Traveller (American Frontier)	*arr. Robert Delaney*
Spanish Ladies (England)	
Coronation Scene (Boris Godounov)	*Moussorgski*

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Concerto in G minor	BRUCH
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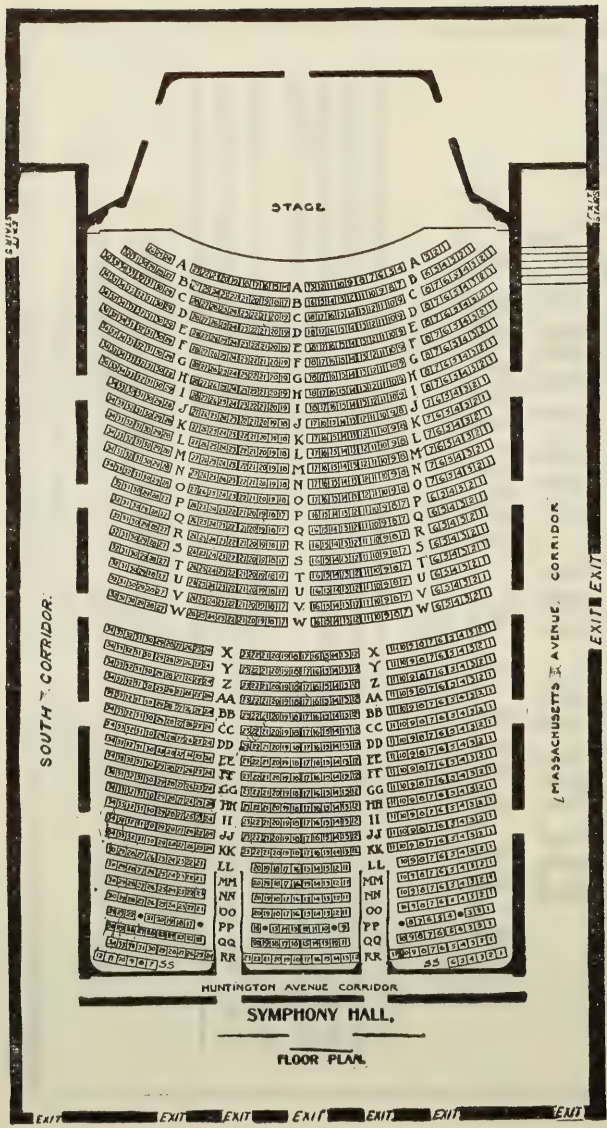
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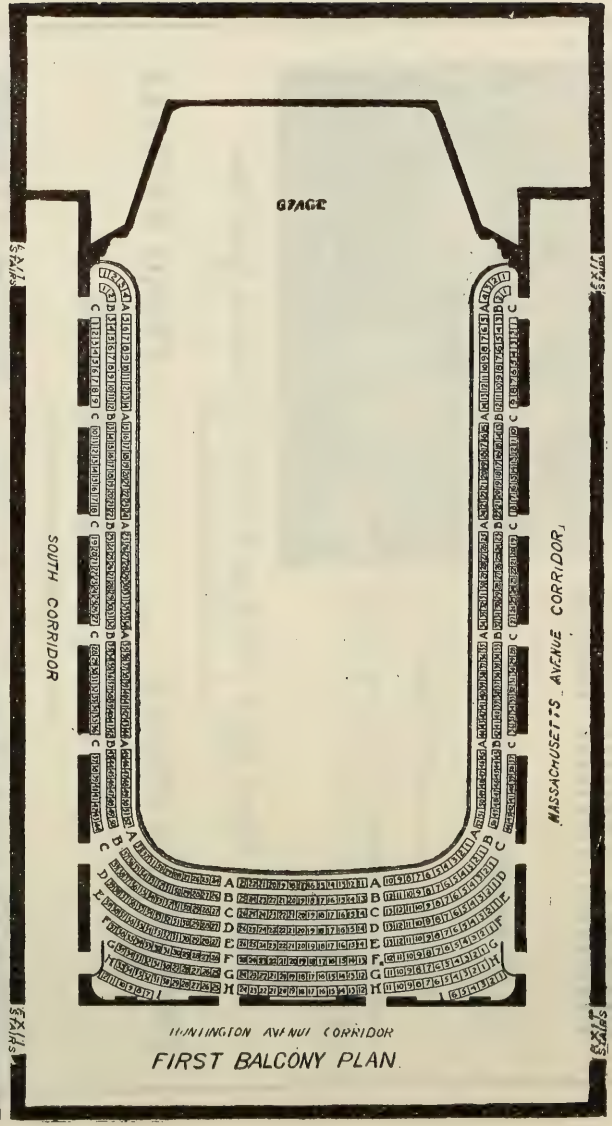
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INCORPORATED

Dr. SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes

By PHILIP HALE AND JOHN N. BURK

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CONCERTO, D MAJOR, FOR ORCHESTRA: ARRANGED BY MAXIMILIAN OSEEVITSCH STEINBERG

By CARL PHILIPP EMANUEL BACH

Bach, born at Weimar, March 18, 1714; died at Hamburg, December 14, 1788
Steinberg, born at Vilna, June 22, 1888; now living

DR. KOUSSEVITZKY heard this concerto played by violon, quinton, viol d'amour, viola da gamba, and bass viol at a concert of the Society of Ancient Instruments in Paris. He was so pleased that he took the music and purposed to make an orchestral arrangement; but he finally entrusted the task to Steinberg, who arranged the concerto for flute, two oboes, bassoon, horn, and strings. The concerto was probably composed by Bach at Hamburg. It was performed at concerts of the Boston Symphony Orchestra in Boston, Dr. Koussevitzky conductor, on October 24, 1924; December 10, 1926.

Steinberg, after graduation from the Gymnasium in 1901, attended the University at St. Petersburg until 1906, and the Conservatory until 1908. His teachers at the Conservatory were Rimsky-Korsakov and Glazunov. He became a teacher of composition and orchestration at this Conservatory. Glazunov brought out fragments of Steinberg's bal-

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let in 1907 at a concert of the Royal Music Society. The list of Steinberg's works comprises two symphonies: No. 1 in D, Op. 3; No. 2, B-flat minor, Op. 8; Dramatic Fantasie, Op. 9; Prelude for orchestra, Op. 7; Variations for orchestra, Op. 2 and Op. 10; String Quartet in A, Op. 5; Four melodies for soprano or tenor, Op. 1; Four melodies for soprano or tenor (text by K. D. Balmont), Op. 6; "The Watersprite" (poem by Lermontov), for solo soprano, female chorus, and orchestra, Op. 4. His ballet "Midas," second of three episodes from Ovid's "Metamorphoses," picturing the contest of Apollo and Pan, was performed at Paris on June 2, 1914; at London on June 18, 1914. In both cities, Mme. Karsavina danced as an Oread; Adolf Bolm as Midas. The stage setting was by Bakst; the choreography by Fokine. Stravinsky composed in 1908 at Oustilong his "Fireworks" * for the wedding of Steinberg and a daughter of Rimsky-Korsakov. After the latter's death, Steinberg edited his unpublished works, including his treatise on orchestration.

The remarks of Sir Hubert Parry concerning Emanuel Bach's symphonies may be applied to his other instrumental works: "In style Emanuel Bach stands singularly alone, at least in his finest examples. It looks almost as if he purposely avoided the form which by 1776 must

* "Fireworks" was performed in the United States for the first time by the Russian Symphony Orchestra in New York on December 1, 1910. The first performance in Boston was by the Philharmonic Society of New York on October 30, 1914. The piece was played in Boston by the Boston Symphony Orchestra on December 12, 1914.

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have been familiar to the musical world. It has been shown that the binary form was employed by some of his contemporaries in their orchestral works, but he seems determinedly to avoid it in the first movements of the works of that year. His object seems to have been to produce striking and clearly outlined passages, and to balance and contrast them one with another according to his fancy, and with little regard to any systematic distribution of the succession of key. . . . The opening passages of that in E-flat are hardly less emphatic. They have little connection with the tendencies of his contemporaries, but seem in every respect an experiment on independent lines, in which the interest depends upon the vigor of the thoughts and the unexpected turns of the modulations; and the result is certainly rather fragmentary and disconnected. The slow movement is commonly connected with the first and last either by a special transitional passage or by a turn of modulation and a half-close. It is short and dependent in its character, but graceful and melodious. The last is much more systematic in structure than the first; sometimes in definite binary form, as was the case with the early violin sonatas. It has sometimes been said that Haydn was chiefly influenced by Emanuel Bach, and Mozart by John Christian Bach. At the present time, and in relation to symphonies, it is easier to understand the latter case than the former. In both cases the influence is more likely to be traced in clavier works than in those for orchestra.

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For Haydn's style and treatment of form bear far more resemblance to most of the other composers whose works have been referred to than to Emanuel Bach. There are certain kinds of forcible expression and ingenious turns of modulation which Haydn may have learnt from him; but their best orchestral works seem to belong to quite distinct families."

Compare with this description the remarks by C. F. Pohl in the seventh chapter of his life of Haydn. Nor should it be forgotten that Emanuel Bach's genius found expression in a manner different from that of any preceding master of the German school; it was freer from formulas, and it has been characterized by Michel Brenet as " the dawn of the modern musical style."

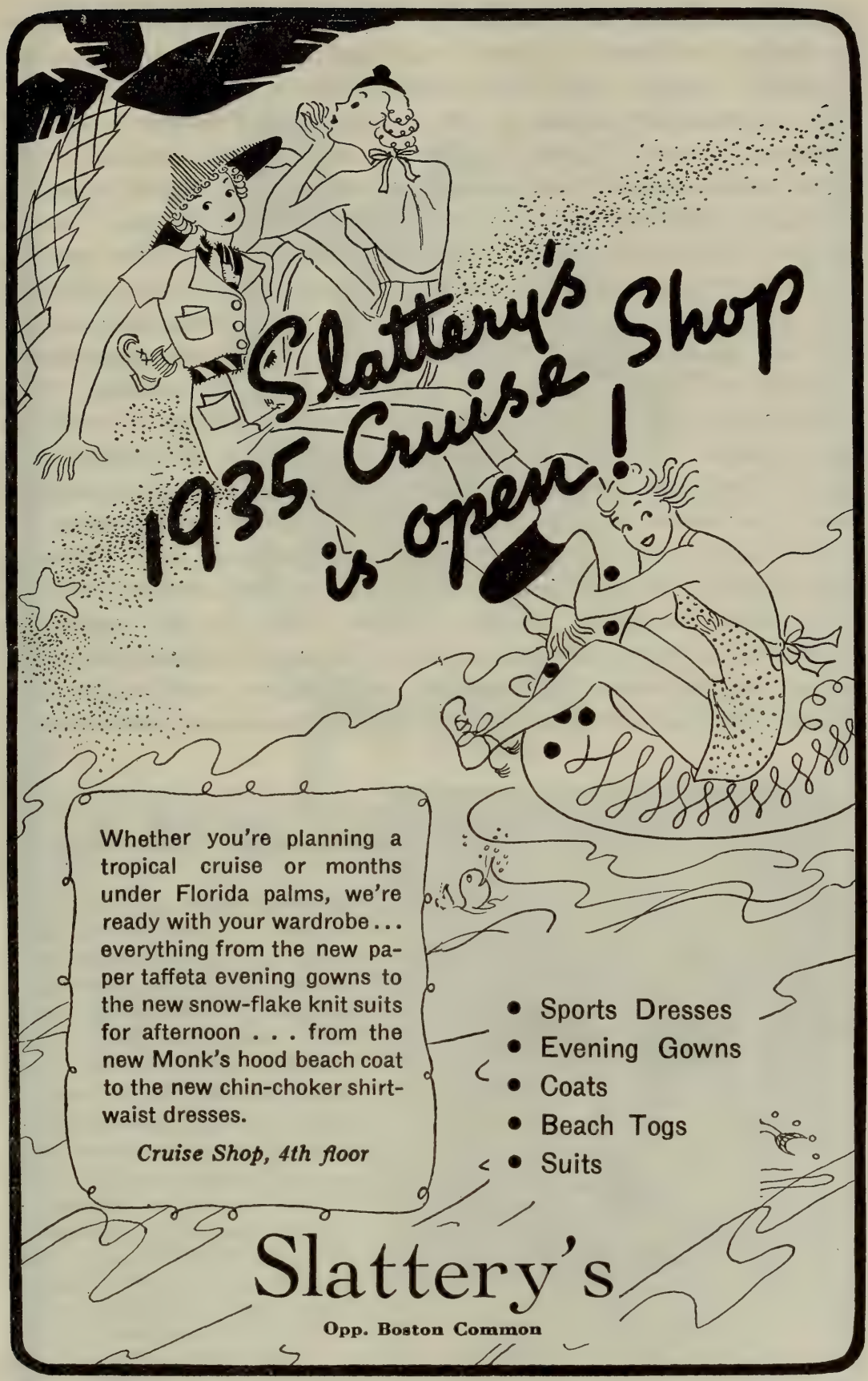
The third son of Johann Sebastian Bach was Philipp Emanuel Bach, known as the " Berlin Bach " or " Hamburg Bach." He was destined for the law. His father sent him to the Thomas Schule in Leipzig to study philosophy. The young man afterwards studied law at the Universities of Leipzig and Frankfort-on-the-Oder. His father, Sebastian did not give him a rigorous musical training, and the son's early inclinations led him to the *" galant "* school of French clavecin music; but when he went to Frankfort he was a cultivated musician and a brilliant performer on the clavecin. At Frankfort he established and conducted a singing society. In 1738 he moved to Berlin and was appointed

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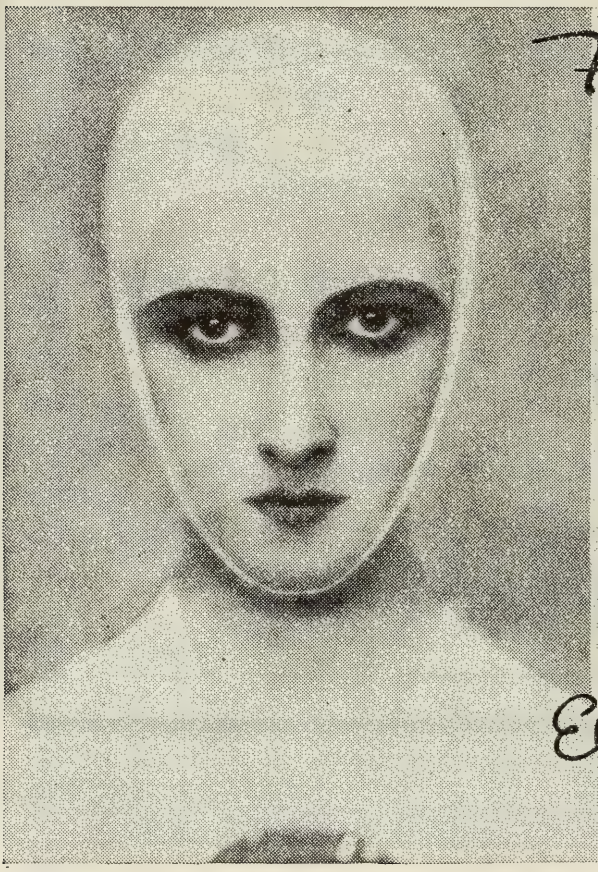
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chamber clavecinist to Frederick the Great. It was his painful duty to accompany that monarch when he indulged himself in flute diversions. Frederick's musical ardor was cooled somewhat by the Seven Years' War, and Bach left Berlin in 1767 to take G. F. Telemann's place at Hamburg as music director in a church. He held this position to his death, which resulted from pulmonary consumption. Highly respected in life, his death was mourned as a public calamity. He was a fertile composer. Gerber gives this list of works composed by him between 1731 and 1787: two hundred and ten solo pieces for clavecin, fifty-two concertos with orchestra, forty-seven trios for various instruments, eighteen symphonies, twelve sonatas for clavecin with accompaniment, nineteen solo pieces for other instruments than the clavecin, three clavecin quartets, one "Magnificat," twenty-two settings of music to the "Passion" text, four works for Easter, three for Michaelmas and one for Christmas, nine sacred choruses with instrumental accompaniment, five motets, three oratorios, ninety-five songs and choruses. Yet perhaps his greatest work was a literary and pedagogic one: "Versuch über die wahre Art das Clavier zu spielen" (1753–62), the first methodical treatise on clavier playing, valuable today for the suggestions concerning taste in performance and for the careful explanation of the manner of performing the ornaments, or *Manieren,* with which clavecin compositions of the last half of the eighteenth century were loaded.

P. H.



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CONCERTO LIRICO FOR VIOLONCELLO AND ORCHESTRA

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Born at Leningrad on May 17, 1900; living in New York City

BEREZOWSKY, familiar at these concerts by his two symphonies and his Violin Concerto, devoted himself last summer, at Yaddo, Saratoga Springs, New York, to a string quartet (commissioned by the League of Composers), and to this "*Concerto Lirico.*" He wrote the piece for Piatigorsky, and dedicated it to the 'cellist whom he has known intimately from the days they began their musical careers together in pre-revolutionary Russia, and faced together the turmoil of political and social changes.

Arthur Wallace Hepner kindly submits the following description of the "*Concerto Lirico*":

"This concerto was originally conceived as a passacaglia or free variations for violoncello and orchestra. The realization that the limited scope of the passacaglia granted no possibilities for more comprehensive development, induced Mr. Berezowsky to expand the form into a concerto. The concerto, as it stands, is in a single movement preceded by a short introduction which intimates the pervading lyric mood of the work.

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"The independent introduction *lento* 6/8, in a mellifluous character, leads to the concerto proper at the 24th bar. The tempo becomes *andante sostenuto* 6/8; the principal theme announced in the solo violoncello at the second bar. Five interesting variations, each unrelated in style, are developed on the theme and terminate at the commencement of the contrasting section, *allegro* 2/4. A subsidiary theme in the flute (the basis of this section) is backgrounded by an exuberant rhythmic figure in the violoncello, the whole effect being something in the nature of a tarantella. In the violas recurs the lyric theme of the passacaglia. It is taken up in the clarinet. There transpires an unanticipated climax, and the violoncello declaims the lyric theme in quarter notes above the orchestra, which simultaneously continues the tarantella.

"This leads to the only big orchestral tutti which emerges from the quiet but martial figure heard in the oboe, bassoon, and piano, by gradual stages, encircling the entire sweep of the full orchestra, to a tremendous *accelerando* and a ferocious climax, *fff*. There is an abrupt break. The cadenza, based on the principal theme, is played by the

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violoncello over an organ point in the basses, which slowly disappears leaving the declaiming instrument alone. The coda comprises an echoing of the early variations."

Nicolai Berezowsky, showing striking musical talent as a child, entered the imperial Chapel at Leningrad when he was eight years old. There he studied with Klimov.* Resisting his father's choice of a military career for him, the young man pursued his study of the violin, notably under Robert Pollak in Vienna, in whose string quartet he played. In 1918 he was appointed professor at the conservatory of Saratoff, in eastern Russia, on the Volga. He joined the Moscow Opera Orchestra (1920–1921).

In 1922, he came to this country, studying in the Juillard Graduate School—violin with Paul Kochanski, and composition with Rubin Goldmark. In 1923 he joined the New York Philharmonic Orchestra as leader of the second violins. He has since become first violinist of the League of Composers String Quartet, and is assistant conductor in the Columbia Broadcasting System. Although creative activity now principally occupies him, he has appeared as soloist or guest conductor of orchestras in several cities.

* Michael Georgievitch Klimov, a pupil of Rimsky-Korsakov and Tcherepnin at the Leningrad Conservatory, became principal conductor of the Imperial Chapel in 1913, and was appointed its director in 1919, on the eve of the monarchical debâcle. Later, when conductor of the Leningrad State Orchestra, he also reassembled his old choir for a European tour in 1928.

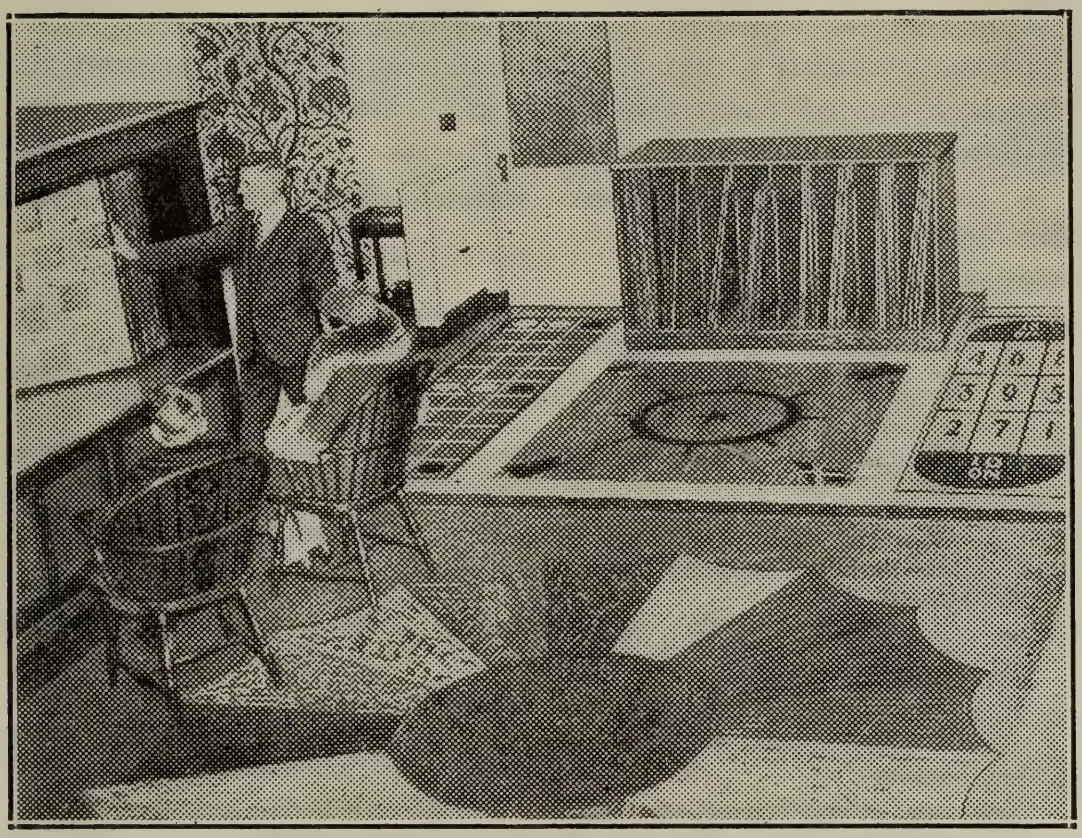
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The composer appeared as soloist with this orchestra in his Violin Concerto, December 4, 1931. He had conducted his First Symphony at a Monday Evening Concert (March 16, 1931). His Second Symphony had its initial performance here, February 16, 1934.

A list of Berezowsky's works follows; their performances are also noted:

SYMPHONIC WORKS —

Symphony No. 1 (1925)
(Performed by the Boston Symphony Orchestra, 1931)

Hebrew Suite (1928)
(New York Philharmonic Orchestra, Willem Mengelberg, Conductor)

Violin Concerto (1930)
(Tonkünstlerfest, Bremen, Carl Flesch, soloist; Dresden Philharmonic, Carl Flesch, soloist; Boston Symphony Orchestra, Nicolai Berezowsky, soloist)

Fantaisie (with two pianos) (1931)
(National Orchestral Association and New York Philharmonic (Stadium), Leon Barzin, Conductor, 1933)

Sinfonietta (1931)
(A prize piece of the National Broadcasting Company contest. Performed last season by the orchestras of Cincinnati and Chicago)

Symphony No. 2 (1933)
(Performed by the Boston Symphony Orchestra, 1934)

Concerto Lirico (1934)

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Poème (for eleven instruments) (1927)
String Sextet No. 1 (1928)
(Elizabeth Coolidge Festival in Washington, D. C., and other cities)
String Sextet No. 2 (1928)
Wood-wind Quintet (1928)
(League of Composers, New York; Barrère Ensemble, radio concert, Library of Congress, Washington, D. C.)
Fantasia for Two Pianos (1930)
(League of Composers, New York)
Duo for Viola and Clarinet (1931)
(League of Composers, New York)
String Quartet, Op. 16 (1932)
(Yaddo Festival)
String Quartet No. 2 (1934)

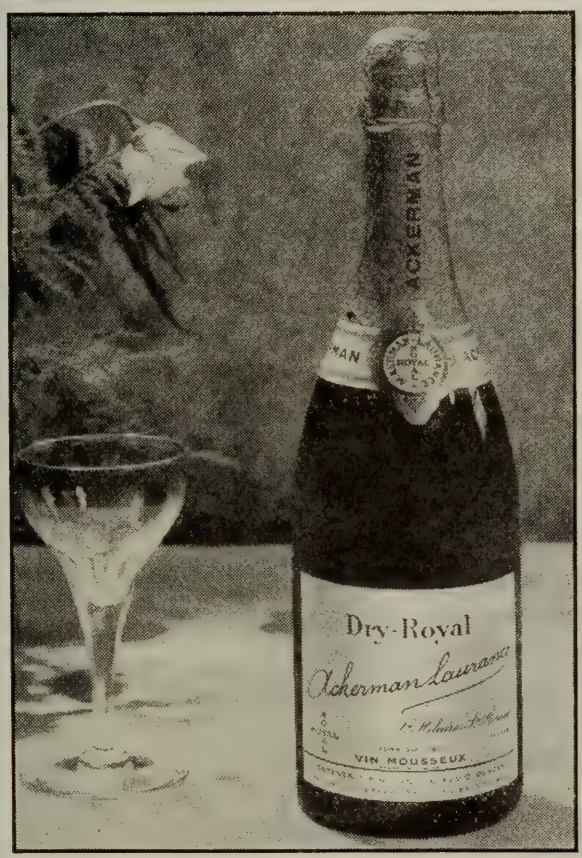
CHORAL —

Cantata on Dryden's Hymn to St. Cecilia (1927)

J. N. B.

GREGOR PIATIGORSKY

GREGOR PIATIGORSKY was born in Ekaterinoslav, Russia, in 1903. As a child he studied the violin with his father, but soon showed a mastery of the instrument by which he is now known. Migrating to Berlin after the war, he became first violoncellist of the Berlin Philharmonic Orchestra under Wilhelm Furtwängler. Soon he found his field



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as a virtuoso. Besides appearing with the leading orchestras of Berlin, Leipzig, Hamburg, Frankfort, Cologne, Dresden, Amsterdam, etc., he has appeared with orchestras in the United States from New York to Los Angeles.

He sojourned in the United States for a short time in the season of 1929–30. On December 29, 1929, he played with the Philharmonic-Symphony Society of New York, Dvořák's concerto in B minor, under Willem Mengelberg.

On April 17, 1931, he played with the Boston Symphony Orchestra, in Boston, Schumann's Violoncello Concerto in A minor. On April 1, 1932, he played at the Haydn Memorial Concert, in Boston, that composer's Violoncello Concerto in D major, with the Boston Symphony Orchestra.

The violoncello solo in Don Quixote (and likewise a transcription by Gaspar Cassadó of Mozart's Horn Concerto) was played by him March 24, 1933. Mr. Bedetti, who, as first violoncellist of the Boston Symphony Orchestra, would usually play this part, has courteously yielded his prerogative on these occasions to his famous colleague, whom Richard Strauss himself acclaimed as the model interpreter of his "Don Quixote."

When, in 1931, Mr. Piatigorsky was soloist at the Museum concerts in Frankfurt under the baton of Richard Strauss, the great composer,

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whose words of praise are known to be rare, wrote him the following letter:

"I thank you once more from the bottom of my heart for your wonderful Don Quixote: technically, musically, and interpretatively a model. I wish for the sake of all of us that you could play it every place where the work is performed under a good conductor."

ENTR'ACTE

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From "The Stage," February, 1935

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tra, took out the unnecessary words and cut the play down to its really barest essentials, and set the rest of the words to background music; you would have the present European ideal of "opera."

Opera, I suspect, has always been a lot like that. Opera in Europe has meant, for a long time, what Broadway means to us, a living, human thing, dealing with the problems of the day, theatrically and humanly.

But opera in the United States means a dead thing, a thing given in a foreign language, with critics carping if the slightest thing is done to make it a little more intelligible to the theatre standards of our present day. Over here it is blasphemous to sing Wagner in English, since apparently we are so subtle and art-loving that nothing but the original language will do for us. Still Italy is a pretty good operatic country, and I'd like to see you try to sing Wagner in German in Italy. With one fell swoop the Italians would up and murder you. Try it in France, too, or try singing Verdi in Italian in Germany. These countries actually want to hear the words in their own language. They argue that if it *is* a stage work (and it *looks* like a stage work with all that scenery up there with people wandering in and out and occasionally screaming at one another) why not find out what all this ado is about. Otherwise put the ladies and gentlemen in evening clothes, seat them on chairs, put the



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orchestra upon the stage, call it an oratorio, and stop all this nonsense about scenery, lighting, curtains, and elaborate pretense of theatre.

I FOR one am heartily sick of this holier-than-thou attitude toward opera in America, for the great operatic history of Europe proves that it has always been a grand super show of the people, built for them and loved by them, changing from decade to decade with the theatrical manners and tastes of the times, depending upon breathless enjoyment and understanding from line to line, from moment to moment. The very essence of the opera, compared to the symphony, is more than slightly vulgar; it betrays its popular origin in its broad swinging melodies and choruses at almost every turn; it is essentially uncontrapuntal, unsymphonic, and naïve in its appeal.

If the reader by this time is at all struck by my idea that opera was never intended to mean much more than Broadway or the better movies are intended to mean today, I shall go on to say that opera at its very best should contribute a greater fantasy to the spoken theatre; otherwise the spoken word alone would be not only adequate but much more desirable.

The fact is that the way we present opera in America today, with a few very notable exceptions, forbids its being sung in English. English would immediately bring up into highlight its atrocious stage-manager-

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ship, its inappropriate and talentless decor, its insane and laughable gestures called acting.

It so happened by accident that I have just spent twelve years abroad; I have been an assistant music director and incidental music composer at the Berlin Stadtstheater, and I understand at least two foreign languages more than well. A year ago I walked into the American opera theatre, and was distressed. I understood the singers! Suddenly the stage was hung with a thousand hams, and the singers themselves became bigger hams, and a sickening odor of ham overcame me as the ever increasing sloppiness of the singers' diction threw the whole business into some remote gibberish. The next morning I rushed to the news stands, expecting a just guillotining of the whole riff-raff. To my astonishment the whole affair was politely praised; this was the way opera had always been in the past, and the way it always should be. Well, if that is the way it always has been, something has gone awfully out of gear. The clock no longer tells the right time, and perhaps a rat has grown old and died in the works. In all my experience of the European theatre, which includes the production of a grand opera of mine by the pre-Hitler German State upon the groaning backs of the German tax-payers, and a general interest in the recent great European opera renaissance (which



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means that I have attended the opera houses almost every night for years in most of the principal cities of Europe) I have never seen such performances in my life. They are incredible.

But if the public and the box office are discovering that this kind of opera is dead, they have not done so through the benefit of American criticism. The recent case of Dr. Herbert Graf, ace operatic stage director of Europe, and recently justly engaged by some extremely intelligent and far-seeing manager (probably Judson) for the Philadelphia Orchestra Opera Association, is typical of the critics' attitude. Graf believes, as all opera people in Europe today believe and always have believed, that opera is a live and living thing, and that the great composers who wrote them actually wanted to get their dramatic as well as their musical intent across. He therefore retouched the action a bit, highlighting it, and making the opera singers act for once. He was instantly accused by the press of spoiling the music by this untoward action upon the stage. God help us! If the music can spoil through the singers moving about a little why not let it spoil. I, for one, would go further, and translate Wagner into English, and insist upon the public hearing every word. I think that if anyone really understood the librettos that Wagner concocted all by himself, Wagner would not be played again in a hurry.



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WHAT is opera . . . today, yesterday, always? It is just only theatre, *musical* theatre. Theatre is theatre, wherever you might find it. If it isn't theatre it hasn't any business to have curtains going up and down on it, and scenery, and people walking around on the stage. If you can't understand it, and if the actors don't speak distinctly or in some foreign language you are entitled to have your money back. There is nothing sacred about opera, except, perhaps, that at least one third of all the musical notes that have been written on paper have been written for it, and that it is here to stay, no matter what we say about it. Opera is not dead . . . it can't be dead, if for no better reason than that Mozart wrote a great deal of his best music for the opera stage.

In order to understand opera, you must select a nice big easy chair, and sink down in it and relax. Take off your shoes, and let down your hair. Imagine the play that you have loved most reënacted before you. Cut it down and make it a thousand times more intense through imagining the best kind of music behind it, giving it resonance, depth. Forget this hideous, stinking, misused word "opera." Forget silk hats. Think of theatre, new problems, new decor, new acting, all enhanced by the fantasy, the beauty, or the cruelty of music. But forget, forget, forget

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" opera," the ham, the cheesecloth, the years of imposition, of fraud, of gangsterism of music. Forget the immediate and regrettable past. The world has just entered a terrific operatic renaissance, and that renaissance has been shaking European music to its very foundations these last five or six years. Many, many composers have been writing, and hundreds of European opera directors have been thinking of opera as a vital, living, breathing thing, and putting their beliefs into action. The tidal wave is due here, and it will certainly come, for it always does hit our beloved country five to ten years late. Perhaps this is a bit mean, but I am always thinking of the *Sacre du Printemps* hitting us as a hit novelty in 1928, or thereabouts.

OPERA librettos should be retranslated and rewritten. Our best poets should be utilized for the purpose, or our best playwrights. Of course the old " Me, then, thou, Edmonde, do'st kill to death ", kind of translation must go by the board, being really rather horrific, even although nobody so far as I can see has put up any great squawk about it, as one immediately would do, should such trash intrude into the legitimate theatre for one instant. Opera in English has never been given a fair chance. English is a beautiful and musical language, and has produced several really fine poets, Shakespeare among them, and is not to be

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sniffed at, even by Italian opera directors. Purcell managed to struggle with it in a most appropriate way, and Purcell, I am sure any sound musician will agree, lines right up alongside of Bach and Mozart. If you can get something that is fairly poetic in retranslation, and something that gets the vowels in the right places, there is no reason in the world why English shouldn't be one of the most beautiful operatic languages in the world. But without English and acting in the American operatic theatre, we are licked before we start; we have the finest legitimate theatre in the world, and there is no reason why, in the future, we shouldn't have the finest musical theatre. The poor American public has for long attended performances hoping against hope, perhaps, for something better. Those who go for social reasons fall asleep, those who went for personal enjoyment have refused to remain parties to such nonsense and the result has been huge deficits. Opera has come to mean something you go to in a top hat. That is the surest way to kill an opera theatre and it almost seems as if certain eminent gentlemen whose pocketbooks have been nicked to make up the aforementioned deficits sense that something must be wrong if people stay away from it. Ham and Cheesecloth opera is on the way out and a newer, fresher, freer opera theatre may very likely take its place.

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DON QUIXOTE (*Introduzione, Tema con Variazioni, e Finale*) : *Fantastische Variationen über ein Thema ritterlichen Charakters,*" was composed at Munich in 1897. (The score was completed on December 29th of that year.) It was played for the first time at a Gürzenich Concert, Cologne, from manuscript, Franz Wüllner conductor, March 8, 1898. Friedrich Grützmacher was the solo violoncellist. Strauss conducted his composition on March 18, 1898, at a concert of the Frankfort Museumgesellschaft, when Hugo Becker was the violoncellist. It is said that Becker composed an exceedingly piquant cadenza for violoncello on the Quixote motive for his own enjoyment at home. The first performance in the United States was by the Chicago Orchestra, Chicago, Theodore Thomas conductor, January 7, 1899, Bruno Steindel violon-

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cellist. The first performance in Boston was at a concert of the Boston Symphony Orchestra, Wilhelm Gericke conductor, February 13, 1904. Mr. Krasselt then played the violoncello solo and Mr. Zach was the solo viola player.*

The work is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, double-bassoon, six horns, three trumpets, three trombones, tenor tuba, bass tuba, kettledrums, snare-drum, bass drum, cymbals, triangle, tambourine, wind-machine, glockenspiel, harp, sixteen first violins, sixteen second violins, twelve violas, ten violoncellos, eight double-basses. It is dedicated to Joseph Dupont.

Much has been written in explanation of this work, which followed "Also sprach Zarathustra," Op. 30 (1896), and preceded "Ein Heldenleben," Op. 40 (1898). As the story goes, at a music festival in Düsseldorf in 1899 an acquaintance of Strauss complained bitterly before the rehearsal that he had no printed "guide" to "Don Quixote," with which he was unfamiliar. Strauss laughed, and said for his consolation, "Get out! you do not need any." † Arthur Hahn wrote a pamphlet of twenty-seven pages in elucidation. In this pamphlet are many wondrous things. We are told that certain queer harmonies introduced in an otherwise simple passage of the Introduction "characterize admirably the well-known tendency of Don Quixote toward false conclusions."

There is no programme attached to the score of this work. The arrangement for pianoforte gives certain information concerning the composer's purposes.

Max Steinitzer declares in his "Richard Strauss" (Berlin and Leipsic, 1911) that with the exception of some details, as the Windmill episode, the music is intelligible and effective as absolute music; that the title is sufficiently explanatory. "The introduction begins immediately with the hero's motive and pictures with constantly increasing liveliness by other themes of knightly and gallant character life as it is mirrored in writings from the beginning of the 17th century. 'Don Quixote, busied in reading romances of chivalry, loses his reason — and determines to go through the world as a wandering knight.'" It is easy to recognize the hero's theme in its variations, because the knight is always represented by the solo violoncello. The character of Sancho Panza is expressed by a theme first given to bass clarinet and tenor tuba; but

* The Boston Symphony Orchestra performed the work at its Pension Fund Concert, April 19, 1904, when Dr. Strauss conducted. It was played again at regular concerts on April 23, 1910, when Mr. Warnke was the solo violoncellist and Mr. Férir played the solo viola; February 18, 1911 (Mr. Warnke, violoncello; Mr. Férir, viola); February 11, 1916 (Mr. Warnke, violoncello; Mr. Férir, viola); April 14, 1922 (Mr. Bedetti, violoncello; Mr. Fourel, viola); December 11, 1932 (Mr. Bedetti, violoncello; Mr. Lefranc, viola); March 24, 1933 (Mr. Piatigorsky, violoncello, Mr. Lefranc, viola).

† A writer who enjoys the personal friendship of the composer has told the world that Don Quixote was written at a time when Strauss was himself inclined to "be conscious of and ironical at the expense of the tragi-comedy of his own over-zealous hyper-idealism."

afterward and to the end by a solo viola. "Don Quixote" is divided into an Introduction, a Theme with Variations, and a Finale. The sections are connected without a break. Each variation portrays an incident in the novel.

INTRODUCTION

Mässiges Zeitmass (*moderato*), D major, 4-4. Don Quixote plunged himself deeply in his reading of books of knighthood, "and in the end, through his little sleep and much reading, he dried up his brains in such sort, as he lost wholly his judgment. His fantasy was filled with those things that he read, of enchantments, quarrels, battles, challenges, wounds, wooings, loves, tempests, and other impossible follies." * The first theme (wind instruments) foreshadows the typical Don Quixote motive, and is here typical of knight-errantry in general. The next section (strings) represents the idea of knightly gallantry, and the whole theme ends with the passages that include the strange harmonies and portray his madness. These strange progressions recur frequently throughout the work. "He does not dream," says H. W. Harris, "that his reasoning is at fault or that he is the victim of self-delusion; on the contrary, he ascribes all such discrepancies to magic, by which he believes himself to be persecuted, which is clearly being employed to make things appear otherwise than his judgment assures him they really should be."

* Quotations from the novel itself are here taken from the translation into English by Thomas Shelton (1612, 1620). — P. H.

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The first section of the first theme is ornamented (violas). Don Quixote grows more and more romantic and chivalric. He sees the Ideal Woman, his lady-love (oboe). The trumpets tell of a giant attacking her and her rescue by a knight. "In this part of the Introduction, the use of mutes on all the instruments — including the tuba, here so treated for the first time — creates an indescribable effect of vagueness and confusion, indicating that they are mere phantasms with which the Knight is concerned, which cloud his brain." A Penitent enters (muted violas *ff*). Don Quixote's brain grows more and more confused. The orchestral themes grow wilder. An augmented version of the first section of the theme (brass), followed by a harp glissando, leads to shrill discord — the Knight is mad. "The repeated use of the various sections of the first theme shows that his madness has something to do with chivalry." Don Quixote has decided to be a Knight-errant.

THEME

"Don Quixote, the knight of the sorrowful countenance; Sancho Panza." Moderato, D minor, 4-4. The Don Quixote theme is announced by solo violoncello. It is of close kin to the theme of the introduction. Sancho Panza is typified by a theme given first to bass clarinet and tenor tuba; but afterward the solo viola is the characteristic instrument of Sancho.



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Variation I

The Knight and the Squire set out on their journey. "In a leisurely manner," D minor, 12-8. The beautiful Dulcinea of Toboso inspires the Knight (a version of the Ideal Woman theme), who soon sees some windmills (brass) and prepares to attack. A breeze arises (wood-wind and strings), and the Knight, angry at the challenge, attacks, and is knocked down by the sails (run in wood-wind, harp glissando, heavy drum-beats).

Variation II

The victorious Battle against the Host of the Great Emperor Alifonfaron. "Warlike," D major, 4-4. There is a cloud of dust; surely a great army approaches; the Knight rushes to fight, in spite of the warnings of Sancho, who sees the sheep. There is a pastoral figure (wood-wind), and out of the dust-cloud (strings) comes a chorus of "Ba-a-a-a" (muted brass). Don Quixote charges, and puts the foe to confusion.

Variation III

The Dialogues of the Knight and the Squire. Moderato, 4-4. Sancho questions the worth of such a life. Don Quixote speaks of honor and glory (first theme), but Sancho sees nothing in them. The dispute waxes hot. Don Quixote speaks nobly of the ideal. Sancho prefers the easy, comfortable realities of life. At last his master is angry and bids him hold his tongue.

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Variation IV

The Adventure with the Penitents. "Somewhat broader," D minor, 4-4. A church theme (wind instruments) announces the approach of a band of pilgrims. Don Quixote sees in them shameless robbers, desperate villains. He attacks them. They knock him senseless and go on their prayerful way. Sancho, sorely disturbed, rejoices when his master shows signs of life, and after he has helped him, lies down by his side and goes to sleep (bass tuba, double bassoon).

Variation V

The Knight's Vigil, "Very slow," 4-4. Don Quixote, ashamed to sleep, holds watch by his armor. Dulcinea, answering his prayers, appears in a vision (the Ideal Woman theme, horn). A cadenza for harp and violins leads to a passage portraying his rapture.

Variation VI

The meeting with Dulcinea. G major, 2-4, 3-4. A common country wench comes along (wood-wind, tambourine), and Sancho by way of jest points her out to his master as Dulcinea. The Knight cannot believe it. Sancho swears it is so. The Knight suddenly knows that some magic has worked this transformation, and he vows vengeance.

Variation VII

The Ride through the Air. D minor 8-4. Knight and Squire sit, blindfolded, on a wooden horse, which, as they have been made to believe, will bear them through the air. Their respective themes soar skyward. The wind whistles about them (chromatic flute passages, harp, drum-roll, wind-machine). They stop suddenly (long-held bassoon note), and, looking about them, they think themselves still on the ground. "The persistent tremolo of the double-basses on one note may be taken to mean that the two did not really leave the solid earth."

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A Letter —

From a Subscriber:

February 16, 1935

DEAR MR. TAFT:

I AM enthusiastic about the Society of Friends of the Orchestra and I always read your page in the Programme book. I can see, however, that you need a wider and larger support, and something must be done about it at once, if the plan of the Society is to succeed. That is a challenge to me and any others who like these wonderful concerts, and I am, therefore, sending along an additional one hundred dollars and hope many others will do the same — or more.

Yours sincerely,

In last week's Programme book I published my schedule of needed contributions, which is repeated below.

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In gifts of $25 and under	10,000	6,809
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In other words what we still need to fulfill expectations is 10 gifts of $1,000; 40 gifts of $250; 144 gifts of $100; and 250 gifts of under $25.

EDWARD A. TAFT
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To enroll as a Friend of the Orchestra simply make out a check to Boston Symphony Orchestra, Inc. for whatever amount you care to contribute and mail it to E. B. DANE, *Treasurer,* 6 Beacon Street, Boston. Contributions to the Orchestra may be deducted from net income in computing Federal Income Taxes.

Variation VIII

The Journey in the Enchanted Bark. Don Quixote sees an empty boat, and he is sure it is sent by some mysterious power, that he may do a glorious deed. He and Sancho embark. His typical theme is changed into a barcarolle. The boat upsets, but they succeed in gaining the shore; and they give thanks for their safety (wind instruments religioso).

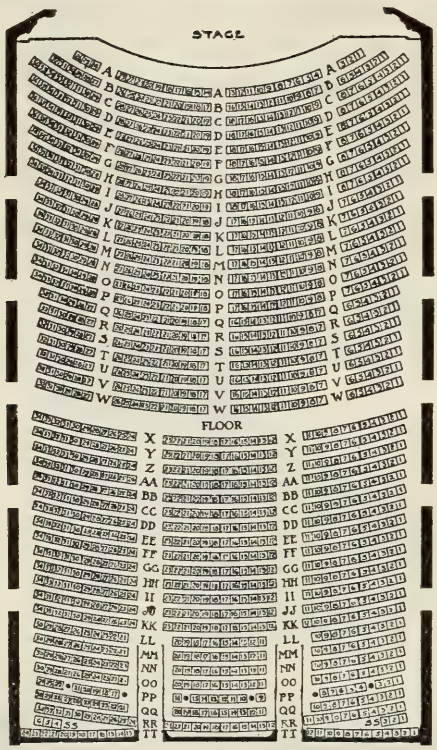
Variation IX

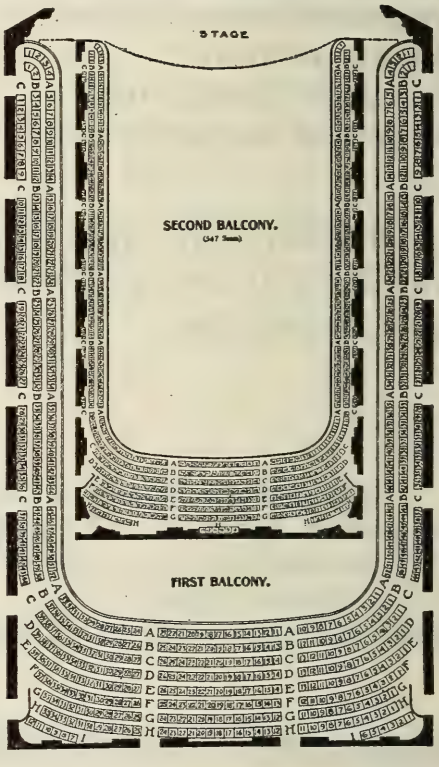
The Combat with two Magicians. "Quickly and stormily," D minor, 4-4. Don Quixote is again on his famous horse, eager for adventure. Two peaceable monks are jogging along on their mules, and the Knight sees in them the base magicians who have worked him harm. He charges them and puts them to flight. The two themes are a version of the Don Quixote motive and an ecclesiastical phrase for the bassoons.

Variation X

Don Quixote, defeated by the Knight of the White Moon, returns home, and resolves to be a shepherd. "Know, sir," said the Knight of the White Moon, "that I am styled the Bachelor Samson Carrasco, and am one of Don Quixote's town; whose wild madness hath moved as many of us as know him to compassion, and me amongst the rest most; and believing that the best means to procure his health is to keep him quiet, and so to have him in his own house, I thought upon this device." So said this knight after the furious battle which is thus described:

"They both of them set spurs to their horses, and the Knight of the White Moon's being the swifter, met Don Quixote ere he had run a





quarter of his career so forcibly (without touching him with his lance, for it seemed he carried it aloft on purpose) that he tumbled horse and man both to the ground, and Don Quixote had a terrible fall; so he got straight on the top of him; and, clapping his lance's point upon his visor, said, 'You are vanquished, Knight, and a dead man, if you confess not, according to the conditions of our combat.' Don Quixote, all bruised and amazed, without heaving up his visor, as if he had spoken out of a tomb, with a faint and weak voice, said, "Dulcinea del Toboso is the fairest woman in the world, and I the unfortunatest Knight on earth; and it is not fit that my weakness defraud this truth; thrust your lance into me, Knight, and kill me, since you have bereaved me of my honor.' 'Not so truly,' quoth he of the White Moon, 'let the fame of my Lady Dulcinea's beauty live in her entireness; I am only contented that the grand Don Quixote retire home for a year, or till such time as I please, as we agreed, before we began the battle.' And Don Quixote answered that, so nothing were required of him in prejudice of his lady Dulcinea, he would accomplish all the rest, like a true and punctual knight." The variation portrays the fight. The pastoral theme heard in the second variation — the battle with the sheep — reappears. Don Quixote loses one by one his illusions.

Finale

The death of Don Quixote. "Very peacefully," D major, 4-4. The typical theme of the Knight takes a new form. The queer harmonies in a section of this theme are now conventional, commonplace. "They stood all gazing one upon another, wondering at Don Quixote's sound reasons, although they made some doubt to believe them. One of the signs which induced them to conjecture that he was near unto death's door was that with such facility he was from a stark fool become a wise man. For, to the words already alleged, he added many more so significant, so Christian-like, and so well couched, that without doubt they confidently believed that Don Quixote was become a right wise man. . . . These heavy news opened the sluices of the tears-ful and swollen-blubbering eyes of the maid, of the niece, and of his good Squire Sancho Panza; so that they showered forth whole fountains of tears and fetched from the very bottom of their aggrieved hearts a thousand groaning sighs. For in effect (as we have already declared elsewhere) whilst Don Quixote was simply the good Alonso Quixano, and likewise when he was Don Quixote de la Mancha, he was ever of a mild and affable disposition and of a kind and pleasing conversation: and therefore was he not only beloved of all his household, but also of all those that knew him. . . . He had no sooner ended his discourse and signed and sealed his will and testament, but a swooning and faintness surprising him, he stretched himself the full length of his bed. All the company were much

distracted and moved thereat, and ran presently to help him; and during the space of three days, that he lived after he had made his will, he did swoon and fall into trances almost every hour. All the house was in a confusion and uproar; all which notwithstanding the niece ceased not to feed very devoutly: the maid servant to drink profoundly, and Sancho to live merrily. For, when a man is in hope to inherit anything, that hope doth deface or at least moderate in the mind of the inheritor the remembrance or feeling of the sorrow and grief which of reason he should have a feeling of the testator's death. To conclude, the last day of Don Quixote came, after he had received all the sacraments; and had by many and godly reasons made demonstration to abhor all the books of errant chivalry. The notary was present at his death and reporteth how he had never read or found in any book of chivalry that any errant knight died in his bed so mildly, so quietly, and so Christianly as did Don Quixote. Amidst the wailful plaints and blubbering tears of the by-standers, he yielded up the ghost, that is to say, he died."

"Tremolos in the strings indicate the first shiver of a deadly fever." The Knight feels his end is near. Through the violoncello he speaks his last words. He remembers his fancies; he recalls the dreams and the ambitions; he realizes that they were all as smoke and vanity; he is, indeed, ready to die.

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SATURDAY EVENING, MARCH 9, *at* 8:15 *o'clock*

SIBELIUS Symphony No. 7, *Op.* 105
(*in one movement*)

LAZAR Concerto No. 3 for Piano and Orchestra, *Op.* 23
(*The piano solo to be played by the composer*)

INTERMISSION

RAVEL

"Le Tombeau de Couperin," Suite

I. PRÉLUDE
II. FORLANE
III. MENUET
IV. RIGAUDON

"Daphnis et Chloé," Ballet: Orchestral Excerpts

FIRST SUITE
Nocturne — Interlude — Danse Guerrière

SECOND SUITE
Lever du Jour — Pantomime — Danse Générale

A lecture on this programme will be given on Thursday, March 7, at 5:15 o'clock in the Lecture Hall, Boston Public Library

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

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O Gladsome Light	*Davison*
O Light Everlasting (Cantata 34)	*Bach*

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Hunt the Wren (Isle of Man)	
The Arkansaw Traveller (American Frontier)	*arr. Robert Delaney*
Spanish Ladies (England)	
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INCORPORATED

Dr. SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes

By PHILIP HALE AND JOHN N. BURK

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FRIDAY AFTERNOON, MARCH 8, *at* 2:30 *o'clock*

SATURDAY EVENING, MARCH 9, *at* 8:15 *o'clock*

The order of the Programme has been changed, as follows:

RAVEL "Le Tombeau de Couperin," Suite

I. PRÉLUDE
II. FORLANE
III. MENUET
IV. RIGAUDON

RAVEL "Daphnis et Chloé," Ballet: Orchestral Excerpts

FIRST SUITE

Nocturne — Interlude — Danse Guerrière

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SIBELIUS Symphony No. 7, *Op.* 105

(*in one movement*)

RAVEL "Daphnis et Chloé," Ballet: Orchestral Excerpts

SECOND SUITE

Lever du Jour — Pantomime — Danse Générale

[MASON & HAMLIN PIANOFORTE]

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SECOND SUITE
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SYMPHONY NO. 7 (In One Movement), *Op.* 105

By Jan Sibelius

Born at Hameenlinna (Swedish) Tavastehus, Finland, December 8, 1865; now living at Järvenpää, Finland

Completed in 1925, Sibelius' Seventh Symphony was performed in Helsingfors in that year, the composer conducting, and was first played in this country by the Philadelphia Orchestra, Leopold Stokowski, conductor, on April 3, 1926. Dr. Koussevitzky introduced the symphony to Boston on December 13 of the same year, and repeated it January 30, 1931, and April 21, 1933.

Musical commentators in England (where there exists an especial fondness for Sibelius) have written interestingly of this symphony. Prof. D. F. Tovey has confessed to finding a singular appropriateness in the use of the Seventh Symphony (by means of gramophone records) as "'slow music' during the recital of the flight over Mount Everest." He found no words more adequate to convey "the austere beauty and rare atmosphere of Sibelius' mature style" — with the difference that "Sibelius is by no means lacking in oxygen."

"That versatile if conservative critic, Mr. Punch, has already remarked that the word 'bleak' has been overworked by the exponents

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of Sibelius. That word might easily be overworked by admirers of Mount Everest or of the moon. For such things it is a jejune epithet, but we need not trouble to find a better. Only a real poet can afford to tell us that the sky is blue, and he probably will not need to call it azure. If the listener can put up with a good description of the flight over Mount Everest he need not be afraid of the bleakness of Sibelius.

"The listener may rest assured that if he finds that an important melodic note has been in existence some time before he was aware of it, Sibelius has taken special trouble to conceal the beginning of that note. If the listener feels that unformed fragments of melody loom out of a severely discordant fog of sound, that is what he is meant to feel. If he cannot tell when or where the tempo changes, that is because Sibelius has achieved the power of moving like aircraft, with the wind or against it. Sibelius has not only mastered but made a system of that kind of movement which Wagner established for music-drama, and which the composers of symphonic poems before Strauss have often failed to achieve and have not always realised as essential to their problem. Moreover he achieves it in absolute music without appealing to any external programme. He moves in the air and can change his pace without breaking his movement. The tempi of this Seventh Symphony range from a genuine adagio to a genuine prestissimo. Time really moves slowly in the adagio, and the prestissimo arouses the listener's

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feeling of muscular movement instead of remaining a slow affair written in the notation of a quick one. But nobody can tell how or when the pace, whether muscular or vehicular, has changed.

"The beginning is in darkness, with adumbrations of more than one future theme. Dawn grows into daylight with a long-drawn passage beginning with violas and 'cellos and pervading the whole string-band in a kind of Mixolydian harmony, differing, like all Sibelius's modal harmony, from Palestrina's only in the boldness of its dissonances. The winds join towards the climax; and then the main theme is given out by the first trombone. Fragments of other themes, including figures of the introduction, follow; and the time quickens gradually, while one of the new figures gains ascendancy and eventually takes shape as a dance. The pace becomes wild and the modulations far-flung with a new sequential figure. Yet this muscular energy becomes absorbed quite imperceptibly into the vast cloud-laden air-currents through and over which the first theme returns in solemn adagio with C minor harmony. Again the pace increases and leads to new figures, scudding through the air. Sunshine emerges upon a song that would add *naïveté* to the most innocent shanties of the human sailors in Wagner's Flying Dutchman. This develops, like the earlier themes, with increasing energy and with several accessories. The last phase of the symphony begins with an accumulation of sequences leading to a presto on the

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home dominant which proves to be the accompaniment of the final return of the initial theme in its proper solemn adagio. With this, and with some of the introductory figures, the symphony ends in tones of noble pathos."

Another Englishman, Cecil Gray, considers the Seventh Symphony "one of the highest summits to which music has yet attained," in "sheer constructive mastery and intellectual power," and he dares lay it proudly beside the opening movements of Beethoven's "Eroica" and Ninth symphonies.

"Sibelius's Seventh Symphony is in one gigantic movement, based in the main upon the same structural principles as the first movement of the Sixth. That is to say, it has one chief dominating subject — a fanfare-like theme which first appears in a solo trombone near the outset and recurs twice, more or less integrally, and in addition a host of small, pregnant, fragmentary motives, of which at least a dozen play a prominent part in the unfolding of the action. The resourceful way in which these are varied, developed, juxtaposed, permuted, and combined into a continuous and homogeneous texture is one of the miracles of modern music; Sibelius himself has never done anything to equal it in this respect. If the Fourth represents the highest point to which he attains in the direction of economy of material and concision of form, the Seventh shows him at the summit of his powers in respect of fecundity of invention and subtlety and intricacy of design. It is not

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merely a consummate masterpiece of formal construction, however, but also a work of great expressive beauty, of a lofty grandeur and dignity, a truly Olympian serenity and repose which are unique in modern music, and, for that matter, in modern art of any kind. It seems, indeed, to belong to a different age altogether, a different order of civilization, a different world almost — the world of classical antiquity."

J. N. B.

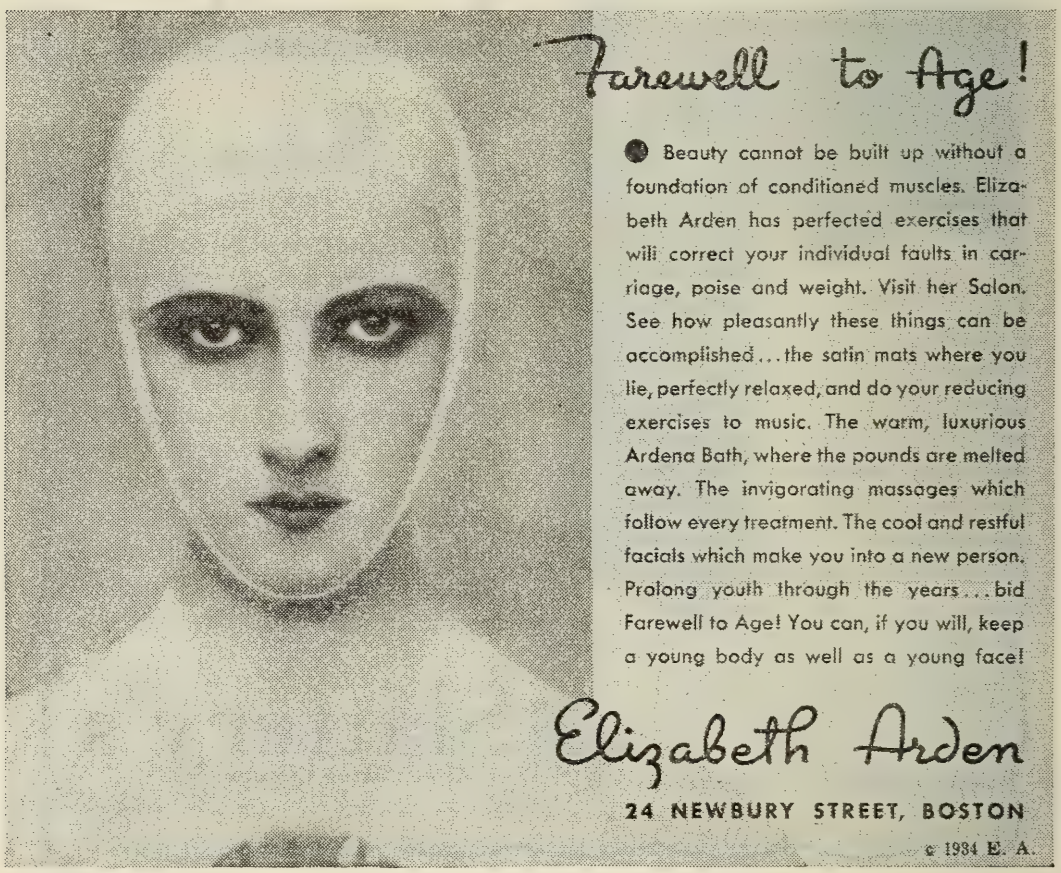
CONCERTO NO. 3 FOR PIANO AND ORCHESTRA, *Opus* 23

By Filip Lazăr

Born at Craiova, Roumania, May 18, 1894; living in Paris

THE Roumanian composer, making his first visit to this country, has been represented twice on Boston Symphony programmes. His Scherzo, "Tziganes," had its first performance at a concert here October 29, 1926. His Concerto Grosso No. 1 for Orchestra, "in the old style," had likewise a first performance by this orchestra on February 21, 1930.

Lazăr composed his Piano Concerto No. 3 last summer and dedicated it to Arthur Rubinstein (his Second Concerto is listed, but there is no available reference to a first piano concerto as a published work).





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The new concerto was first performed at the Concerts Lamoureux in Paris, November 4, 1934. A second performance was given on the 27th of January, at the Concerts Poulet.

The work was conceived in the traditional form of a theme followed by six variations and a conclusion, according to a note from the composer. It is in the "*concertante*" manner, in the derivative sense of the word, in that the principal instrument is used with no definite aim of virtuosity, but prominently in the general instrumental polyphony.

The theme (lento), set forth at first by the orchestra, introduces a kind of ascending scale from the piano, at the end of which there comes a sort of refrain which is to reappear at the end of each variation, constituting a bridge to the next one.

Tempi of the variations are as follows: I. Cadenza e lento; II. Allegro molto; III. Allegro; IV. Lento; V. Allegro — Lento molto — Allegro; VI. Allegro — Lento — Allegro molto.

It is said that Filip Lazăr's father was a book-seller, and his grandfather a pioneer craftsman of typography in his country. It was at the age of nine that the boy entered the Conservatory of Music at Bucharest. He studied there with Emilie Saegin (pianoforte), with D. C. Kiriac (theory), and Alfonso Castaldi (composition). In 1913 he attended the Leipzig Conservatory of Music, and took pianoforte lessons with Robert Teichmüller, and advanced composition with Stephan

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Krehl. The tangible fruits of his early training is a Pianoforte Sonata "showing the strong influence of Schumann and Brahms." He served in the war and was decorated.

Lazăr's compositions in the larger forms include a "Divertissement" for Orchestra. There are three works under the heading "Music for Orchestra," the first of which is entitled "*Mouvements,*" the second —"*Le Ring* (*un round de* 4 *minutes*)." He has also written a "*Suite Valaque,*" "Music for Radio" (Overture for small orchestra), as well as "Tziganes" and the Concerto Grosso previously mentioned as performed here.

His chamber music includes a Quintet (for wood-winds and bass), and a Trio for Oboe, Clarinet and Bassoon; Three Dances for Violin and Piano; Bagatelle for Double-bass (or 'cello) and Piano; "Six Melodies" (for voice and small orchestra); a number of pieces for voice with piano accompaniment, and for piano solo.

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As Ravel *passes his sixtieth birthday (Thursday, March 7), it may not be inappropriate to reprint a salutation by his friend, Jean Cocteau, written on another occasion, but no less applicable to this one:—*

À Maurice Ravel

Il est certain que Ravel amena à la finesse d'une pointe d'aiguille, en face du clair soleil, l'objectif large ouvert par d'autres à seule fin d'obtenir l'image confuse d'un monde nuageux; certain aussi que nous ne fûmes pas loin de croire, avec l'injustice aveugle de la jeunesse, qu'il ponctuait le vide, plaçait des accents aigus et même des accents graves sans écrire dessous.

Maintenant l'injustice, les griefs, les mauvaises fois, les ruses, les esclandres, notre jeunesse hélas reposent. Tout ce joli monde a été conduit au dépôt. L'oeuvre de Ravel nous enchante. L'aigu, le grave y prennent leur place significative, l'encre la plus sympathique sort du blanc et délivre une ecriture nerveuse comme celle d'*Adolphe,* petillante comme celle de la *Chartreuse de Parme.*

La plume de Mallarmé, celle de Jules Rénard etaient des insectes. On devine par quels secrets d'horloger notre musician s'apparente aux poètes de l'*Après-midi d'un Faune* et des *Histoires Naturelles.*

Mon cher Maurice excusez ces quelques lignes. Je voulais simplement vous dire . . . que je n'oublie pas nos réunions de jadis où la musique me formait l'âme, et que je vous aime toujours.

Jean Cocteau

(*To* Maurice Ravel — It is certain that Ravel brought to the fine definition of a needle's point, in the full sunlight, the broad objective opened up by others whose sole end was to obtain the confused image of a nebulous world; certain also that we were not far from believing with the blind injustice of youth that he was punctuating emptiness, placing acute accents and even grave accents without writing under them.

Now our youth has been, alas, subdued by injustice, wrongs, bad faith, tricks, and scandal. All this pretty world has been dispatched. The work of Ravel enchants us. The acute, the grave accents take their proper place, ink appears from nothingness and delivers a script as nerved as that of Adolphe, as sparkling as that of the *Chartreuse de Parme.*

The pens of Mallarmé, of Jules Rénard were minute. One can guess by what secrets of the watchmaker our musician has allied himself to the poets of l'*Après-midi d'un Faune* and of the *Histoires Naturelles.*

My dear Maurice, excuse these few lines. I only wish to tell you that I have not forgotten our sessions together when music moulded my spirit, and that I love you always.

Jean Cocteau)

MAURICE RAVEL

JOSEPH MAURICE RAVEL was born in Ciboure, in the Département of the Basses-Pyrénées, on March 7, 1875. When he was about twelve years old, his parents decided that he should be a musician. It is said that as a boy he discovered the major seventh chord, which he in later years employed in a distinctive manner. He studied the pianoforte, harmony, and composition. He was enthusiastic over Chabrier's "Romantic Waltzes" for two pianofortes; later he became acquainted with the eccentric Satie, whose incidental music to Sar Péladan's drama "*Le Fils des Étoiles*," broadened his harmonic schemes. Roland-Manuel, a pupil of Ravel, says that when his teacher entered the Paris Conservatory in 1889 — Anthiome's preparatory class for the pianoforte — he shocked his co-mates in Pessard's harmony class by playing Satie's "*Sarabandes*" and "*Gymnopédies*." In 1891 he was awarded a first medal. At the Conservatory he studied the pianoforte in the class of Charles Wilfrid de Bériot; harmony with Hector Pessard; counterpoint and fugue with André Gédalge. From 1897 onward, Gabriel Fauré was his teacher in composition. In 1901 Ravel was awarded the *second grand*

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prix de Rome for his cantata "Myrrha." The two years following did not favor him, nor did he compete for the prize in 1904. In 1905 he applied, but he was not allowed to undergo the preliminary test, although he was already known in Paris by his piano pieces for two pianofortes, and other pianoforte pieces; "*Sites Auriculaires*" (1896); the overture "*Shéhérazade*" (1898), and other works heard at concerts of the Société Nationale de Musique; the String Quartet, played on March 5, 1904, and the three songs, "*Shéhérazade,*" with orchestra, May 17, 1904, which excited great attention. The refusal made a great stir in Paris. Many articles of indignant protest were published in the journals. The rank injustice shown him led to the resignation of Théodore Dubois, then Director of the Conservatory, and the appointment of Gabriel Fauré as the successor. The "*Histoires Naturelles,*" five songs, prose by Jules Rénard (1906), performed in 1907 at a concert of the Société Nationale, excited violent discussion. A member of the Institute was quoted as saying of Ravel: "He may take us for old fogies, but not for fools." Camille Mauclair wrote that his "musical humor" was to be likened unto that displayed by Jules Laforgue in symbolical verse. One of the "*Miroirs,*" "*Une Barque sur Océan,*" orchestrated, had little success, February 3, 1907, at a Colonne concert;

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but the "*Rapsodie Espagnole*" (December 19, 1909) was favorably received, and with each succeeding work he gained steadily in recognition. "*Daphnis et Chloé*" (1910) fully established his great worth. As Alfred Bruneau put it: "It will disconcert those who think the author of so many entertaining pages is capable of conceiving only little, bizarre, and humorous things."

The Introduction and Allegro for Harp with Orchestra was published in 1906; the one act opera, "*L'Heure Espagnole*" was published in 1911; "*Valses Nobles et Sentimentales*" (orchestration), 1912; "*La Valse,*" 1921; "*Tzigane,*" 1924; "*L'Enfant et les sortilèges*" (opera-ballet), 1925; "*Bolero,*" 1928; the Concerto for Piano and Orchestra (first performed) 1932; Piano Concerto for the Left Hand (published) 1931. Ravel is said to be at work on an opera, "*Ali Baba.*" There is an earlier report of a "*Jeanne d'Arc.*"

When Ravel was in London in the spring of 1923 as a conductor — he had paid several visits to that city and has since that date — talking with M. Jean-Aubry late in April of that year, he expressed his admiration for Chabrier, Gounod, Debussy; he also noted the influence of Schönberg on contemporaneous composers. "Perhaps the composer to whom I owe the most is still, after all, Mozart, whom I have persistently studied without ever wearying of him; it is to Mozart that I owe the

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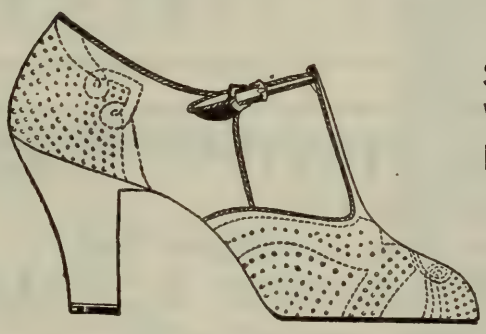


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most, and also to my master, the great musician Gabriel Fauré, and to the lessons of Gédalge at the Conservatoire."

Ravel has passed most of his life at Paris, but his home is at Montford-l'Amaury, not far from the French capital.

SUITE FOR ORCHESTRA, "LE TOMBEAU DE COUPERIN" ("COUPERIN'S TOMB")

By Joseph Maurice Ravel

Born at Ciboure, Basses-Pyrenées, on March 7, 1875; at home near Paris

Ravel, according to Mr. Edwin Evans, "is fond of looking at a style or a period, as it were, with his head on one side, and speculating what is to be done with it." More than once, and notably in *"Le Tombeau de Couperin,"* speculation bore fortunate consequences. The composer was engaged on this particular project, first conceived as



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a piano suite, in the summer of 1914. The exigencies of war interrupted his thoughts of a fragile musical past, and it was not until 1917, that Ravel resumed and completed his piano pieces. There were six movements — Prelude, Fugue, Forlane, Rigaudon, Minuet, and Toccata. He published the suite in 1918, in memory of his friends killed in the war. Later, he scored four movements (omitting the fugue and the toccata) for a small orchestra — two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, two horns, one trumpet, harp, and strings. The orchestral score bears no dedication other than that implied in the title. First performed at a Pasdeloup concert in Paris under Rhené-Baton, February 28, 1920, it was introduced in this country by Pierre Monteux and the Boston Symphony Orchestra, on November 19 of that year.

The *"Prélude"* is in E minor, *Vif,* 12-16; the *"Forlane"* (an old dance said to derive from the gondoliers of Venice as the *"Forlana"*) is an allegretto, 6-8; the *"Menuet"* is an allegro moderato, and the final *"Rigaudon,"* * *assez vif,* 2-4.

* "Rigadon (rigaudon, rigodon, rigodoun, rigaud, and in English rigadoon) is a word of doubtful origin. Rousseau says in his Dictionary of Music: 'I have heard a dancing master say that the name of this dance came from that of its inventor, who was called "Rigaud."' Mistral states that this Rigaud was a dancing-master at Marseilles. The word 'rigadoon' came into English literature as early as 1691. There is a verb 'rigadoon.' Dr. Oliver Wendell Holmes in 'Elsie Venner' uses it: 'The Doctor looked as if he should like to rigadoon and sashy across as well as the young one.'" P. H.

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"COUPERIN LE GRAND"

By Lawrence Gilman

Francois Couperin ("Couperin Le Grand"), the greatest clavecinist of his time, preceded Bach's arrival in this world by seventeen years and his departure hence by the same length of time. Both men lived to be sixty-five. Not only Bach, but Scarlatti and Handel and others, learned a good many excellent tricks from Couperin. Bach was especially sedulous; he even copied some of Couperin's faults.

Couperin the Great was a personage in the France of his time. He was clavecinist to the King, a pet of the smart ladies of Paris, the most fashionable teacher of the harpsichord. Almost any Sunday evening would have found him playing the clavecin at Court, or in some drawing-room of the *haut monde* – affable, a little pompous, benignly cynical, his face plump and ruddy beneath his wig, his laces and brocades always in perfect trim; or giving a lesson to one of his aristocratic pupils, whom he had flattered or piqued by the prettily mysterious title of some one of his descriptive pieces. "They are, in a way, portraits," he confessed, "bestowed on the charming originals whom I wish to portray."

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For Couperin, according to the manner of his day, turned a good many of these clavecin pieces into a naïve kind of program music. Together with the pieces that bore merely the names of the various dances that he included in his suites, or *ordres,* were others bearing fanciful and descriptive titles. " I have always," he wrote in his dedication of the First Book of his collection of harpsichord works, " had an object in composing these pieces, inspired by various events; the title corresponds to the ideas I had in my mind; I need not explain them, but as some of the titles may seem to be flattering me, it is perhaps as well to mention that the pieces bearing them are, so to speak, likenesses which have sometimes been considered very characteristic when I play them."

Can one not imagine the flutter over these pieces called " Mimi " or " Fleurie ou la tendre Nanette," or those that were apparently attempts at delineation of character, as " The Voluptuous Woman," " The Chatterbox," " A Troubled Soul " ? There were still odder and more piquing titles: " Slight Mourning, or the Three Widows," " Dodo, or Love in the Cradle," and the " Folies Française ou les Dominoes," with their remarkable captions — " Hope in Green," " Ardour in Red," " Desire in Violet," " Perseverance in Gray," " Silent Jealousy in



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Purple-Gray," " Virginity in a Color Which Is Invisible " (for Couperin was not without the treasurous gift of malice). The " Folies Françaises " have impressed some students as a premonition of Schumann's " Carnaval "; indeed, certain scholars have even asserted that Couperin — who seems really to have aimed at a kind of psychological portrayal — was " a forerunner of Schumann."

But however the piece might be entitled, it was a dance in form and movement — its periods and sections rigorously measured off, " its melody and bass moving along in gracious unison and with many a pretty curtsy, one to other, linked together by an occasional chord," as Mr. Krehbiel once happily wrote. " Adorned like the ladies of Louis's court are these pieces, overcrowded with embellishments, full of ' nods and becks and wreathed smiles '; and when the harmonies spread out at the cadences we cannot but yield to the fancied image of a ' grande dame ' in Louis's court sinking low with ineffable grace as she receives the ' congé ' of the King."

Couperin was described by Chrysander, joint editor with Brahms of the complete edition of Couperin's works for clavecin, as " the first great composer for the harpsichord known in the history of music. The eminent masters who preceded him — Merulo, Frascobaldi, and



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many others — applied their art quite as much to the organ as to the harpsichord; whereas Couperin, although he played and composed for both instruments, wrote chiefly for the latter. He stands, therefore, at the commencement of the modern period, and must be regarded as clearing the way for a new art."

His life appears to have been uneventful, although it was brilliantly successful and conspicuous. For more than a generation he was clavecinist to the King and organist of the Royal Chapel and, as he tells us, he "had the honor of teaching Monseigneur le Dauphin, the Duc de Bourgogne, and six other Princes and Princesses of the Royal House." He sailed smoothly and magnificently down the shining streams of his existence, and there is little to chronicle concerning him, except that he was a darling of the gods and an exquisite artist. He published in 1717 what appears to have been the first book of instruction specifically devoted to the playing of the harpsichord, the famous "Art de Toucher le Clavecin" — a copy of which, by the way, is one of the treasures of the Music Department of the New York Public Library.

Couperin wrote chamber music and church music; but his fame rests upon his music for the harpsichord. Between 1713 and 1730 he published four "Livres de Pièces de Clavecin," which included no

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fewer than 236 separate compositions. These are suites of dances, but Couperin did not call them that. He called them "Ordres," and he did not conform to the customary sequence of the movements of the suite. He maintained the usual key relationships (changing from major to relative or parallel minor, and vice versa) as an aid to unity of form, but he indulged himself in much variety of mood. The third "Livre," published in 1722, includes, in addition to the clavecin pieces, four suites for chamber orchestra, scored for violin, flute, oboe, bassoon and cembalo. Couperin says in his introduction to this volume that he wrote these pieces especially for the "petits concerts du roi," at which Couperin usually played the clavecin. He expresses the hope that the public will like them as much as the King did (Louis XIV had died seven years before).

No wonder the music of this old master haunted the imagination of Ravel — Ravel, who incarnates, as Mr. Evans has truly remarked, "the very spirit of the precise and ordered classicism of the eighteenth century"; whose music cannot be contained in any but a shapely mold: whose wit, brilliant and jeweled and delicately barbed, "reminds one of the days when such things were said with a shake of a lace handkerchief and a wave of a porcelain snuffbox."

(From the New York Herald-Tribune, November 8, 1931)

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FROM the time when it was first composed, Ravel's *"Daphnis et Chloé"* music has had a flourishing life apart from Diaghileff's Ballet Russe, for which it was officially intended. Diaghileff, deflecting the principal creative musicians of the day (Stravinsky, Strauss, Debussy) to his purposes, could not quite make ballet composers out of them. He did not reach the point of producing "Daphnis and Chloe" until the season of 1912, when it was mounted in June at the Châtelet in Paris, Pierre Monteux conducting, Nijinsky and Karsavina dancing the title parts. An indifferent success was reported. Meanwhile, the score had been published by Durand in the previous year, and the music, at least that part of it which is contained in the First Suite, was performed at a Châtelet concert, Gabriel Pierné conductor, on April 2, 1911.

Whatever its intrinsic qualities, the success of *"Daphnis and Chloé"* as a ballet was impaired by a gathering storm within the com-

* The Second Suite was performed in Boston for the first time by this orchestra, December 14, 1917 (Dr. Karl Muck, conductor). The First Suite was originally heard here November 1, 1918 (Henri Rabaud, conductor).

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pany, a strain of cross purposes in which it was directly involved. Mme. Romola Nijinsky, in her fascinating life of her husband * relates circumstances of this dissension (and others) with every appearance of honest detachment. Michel Fokine's conception of "Daphnis and Chloe" came to be matched directly against Nijinsky's revolutionary experiments in Greek classicism as essayed by the young dancer in visualizing Debussy's *"L'Après midi d'un Faune."* The result was Fokine's resignation as the illustrious choreographer of the company. The subtle and conniving hand of the jealous Diaghileff is discerned in this event by Mme. Nijinsky. So far as he was concerned, she writes, "Fokine had become too dominant. Diaghileff never liked this, and, in all his artistic career, as soon as an artist attained a supreme position, he tried to pull him down. Because there must be only one reigning power, and that should be Sergei Pavlovitch Diaghileff. Yes, certainly he was interested in bringing forward a new *maître de ballet* to further a new school of choreography, but the other motive was always there behind. He made Bakst, and dropped Roerich and Benois for him. He raised Stravinsky and played him off against Prokoviev. He launched Massine and changed him for Dolin, Lifar, and others. And thus Bakst was cast away for Larionov."

* "Nijinsky," by his wife, Romola Nijinsky (Simon and Schuster, 1934).

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Diaghileff was only too ready to listen to the youthful, but eager and challenging ideas of Nijinsky on Greek stylization and posture. There had been Fokine's "*Narcisse*," based upon Imperial Ballet traditions of classical art, and with "Daphnis and Chloe" Fokine was now working on similar "decadent" lines. To Nijinsky, hitherto nothing more than a brilliant executant, he gave Debussy's "Faun" to design, and Nijinsky worked upon his bold schemes with characteristic pains and intensity, teaching entirely unprecedented steps and gestures, based upon ancient bas reliefs, calling constant and cruelly exacting rehearsals. Fokine, who had not even been told of these encroaching activities until they were but too evident, was at work upon three new productions for the pending season in Paris: "*Tamara*," "*Dieu Bleu*," and "*Daphnis et Chloé*." The reception of the first two, at the season's opening in the middle of May, was lukewarm, and as the date for "*Daphnis et Chloé*" drew nearer, he found that he was not allowed a sufficient number of rehearsals. "He asked Diaghileff for more rehearsals, but Diaghileff refused, saying that the troupe was already so much overstrained that they could not stand any more rehearsing. Three days before the *première* Sergei Pavlovitch (Diaghi-



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leff) suggested that they abandon 'Daphnis' entirely. Fokine begged for the three days, although he knew six or eight rehearsals were imperative. The choreography was extremely complex, particularly in the last scene, where groups of dancers rush in and out, and finally move to a reassembled climax. 'Daphnis' had to be rehearsed even on the day of its first performance. Fokine was irritated and nervous. He had the feeling that his position as a *maître de ballet* was being undermined. He heard more news about *'Faune.'* Rumors were on foot that something utterly new was in formation. Nijinsky, as always, complied to all that Fokine requested of him, and gave an exquisite performance of a Greek youth in 'Daphnis.' But, in spite of this, the ballet itself failed to obtain a permanent success in the repertoire. Not one of the three novelties choreographically attained the standard of *'Carnaval'* or *'Spectre.'"*

The relations between Nijinsky and Fokine became strained to the breaking point, and instead of relieving the tension, Diaghileff aggravated it. Fokine left the company before the end of the season.

The ballet was produced in London, June 9, 1914 by the Russian Ballet at the Drury Lane Theatre. Fokine (then reinstated in the company) mimed Daphnis, and Mme. Karsavina, Chloe. Pierre Monteux conducted.

A romance by Longus was the basis of Fokine's scenario. The designer of scenery and costumes was Léon Bakst.

The following argument is appended to the First Suite:

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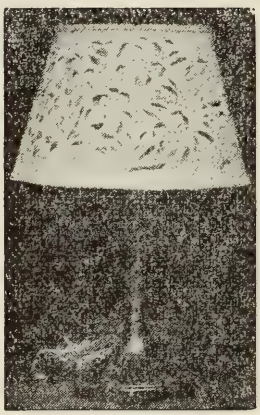
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"A little flame suddenly burns on the head of one of the statues. The nymph comes to life and leaves her pedestal. Others descend, come together, and begin a slow and mysterious dance. They see Daphnis, bend over him and dry his tears. Reanimating him and leading him to the rock, they invoke the god Pan. Little by little the form of the god assumes definite shape. Daphnis kneels in supplication. All is dark. Behind the scenes voices are heard, far off at first. And now there is a dim light. The pirates' camp is disclosed. There is a bold coast; the sea is in the background, with rocks to the right and left. A trireme is near the shore. Cypresses are here and there. The pirates, laden with booty, run to and fro. Torches are brought, which at last throw a strong light on the stage."

The Second Suite is thus identified with the ballet itself:

"No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsmen enter, seeking Daphnis and Chloe. They find Daphnis and awaken him. In anguish he looks about for Chloe. She at last appears encircled by shepherdesses. The two rush into each other's arms.



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"Daphnis and Chloe mime the story of Pan and Syrinx. Chloe impersonates the young nymph wandering over the meadow. Daphnis as Pan appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute, and on it plays a melancholy tune. Chloe comes out and imitates by her dance the accents of the flute.

"The dance grows more and more animated. In mad whirlings, Chloe falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity. Young girls enter; they are dressed as Bacchantes and shake their tambourines. Daphnis and Chloe embrace tenderly. A group of young men come on the stage.

"Joyous tumult. A general dance. Daphnis and Chloe."

* "John F. Rowbotham in his 'History of Music' (vol. i., p. 45) makes this entertaining comment on the story of Pan and Syrinx as told by Ovid: 'If he (Pan) constructed his Pan-pipe out of the body of the nymph Syrinx, who was changed into a reed, we may be tolerably certain that his views were not limited to playing a requiem over her grave, but that he had at the same time some other nymph in his eye who was not changed into a reed. If the metamorphosed Syrinx really gave him the first idea of the instrument, the utmost we can do is to say in the words of King James V. of Scotland about a totally different event, "It began wi' a lass, and it wull end wi' a lass."'

"See also Jules Laforgue's fantastically ironical 'Pan et la Syrinx' ('Moralités légendaires'). 'O nuit d'été! maladie inconnue, que tu nous fait mal!'"

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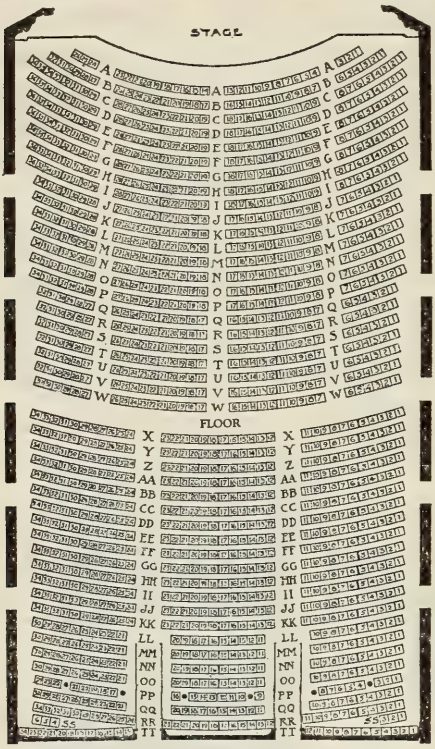
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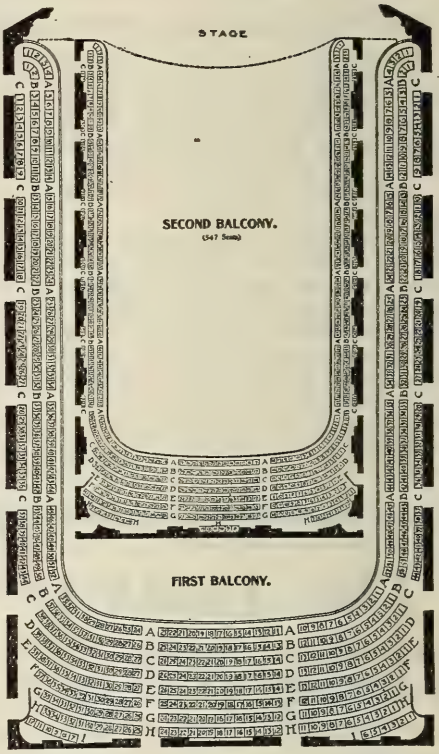
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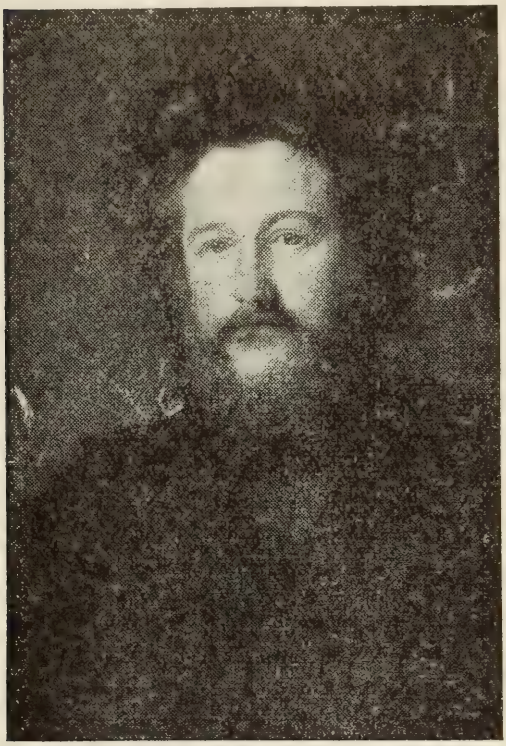
I am authorized by the Trustees to say that free admission in reserved sections of Symphony Hall will be provided to members of our Society at the special Festival Concerts on April 30 and May 1. Remaining tickets will be put on public sale.

The first annual meeting of the Society will be held toward the end of March, and notice of this meeting will be mailed to members in the near future.

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INCORPORATED

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with historical and descriptive notes

By PHILIP HALE AND JOHN N. BURK

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Eighteenth Programme

IGOR STRAVINSKY *Conducting*

FRIDAY AFTERNOON, MARCH 15, *at* 2:30 *o'clock*

SATURDAY EVENING, MARCH 16, *at* 8:15 *o'clock*

The Programme has been changed, as follows:

STRAVINSKY . . . "Fireworks," *Op.* 4

STRAVINSKY . . . "Perséphone," Melodrama in Three Parts
(Poem by André Gide)

I. PERSÉPHONE RAVIE
II. PERSÉPHONE AUX ENFERS
III. PERSÉPHONE RENAISSANTE

Eumolpe: COLIN O'MORE

Perséphone: EVA GAUTHIER

THE CECILIA SOCIETY CHORUS (ARTHUR FIEDLER, *Conductor*)

First performances in the United States

INTERMISSION

STRAVINSKY . . Suite derived from the Danced Story "L'Oiseau de Feu" (Revised version)

a. *Introduction: The Fire-Bird and her Dance*
b. *Dance of the Princesses*
c. *Infernal Dance of Kastcheï*
d. *Berceuse*
e. *Finale*

(*Steinway Piano*)

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

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1914. December 11, "Fireworks"
1919. October 31, Suite from "L'Oiseau de Feu"
1920. November 26, Suite from "Pétrouchka"
1922. December 22, "Pulcinella," Suite (after Pergolesi)
(First performance in the United States)
1924. January 25, "Le Sacre du Printemps"
(First performance in Boston)
April 11 (by request), "Le Sacre du Printemps"
December 26, "Le Sacre du Printemps"
1925. January 23, Song of the Volga Bargeman, arranged for Wind Orchestra
"Pétrouchka," Suite
Concerto for Piano and Wind Orchestra
(First performance in the United States)
Soloist, IGOR STRAVINSKY
"L'Oiseau de Feu," Suite
October 30, "Le Chant du Rossignol," Symphonic Poem
1926. April 2, "Le Chant du Rossignol," Symphonic Poem
April 30, "Pétrouchka," Suite
December 10, "L'Oiseau de Feu," Suite
December 31, "Le Sacre du Printemps"
1927. October 7, "Pétrouchka," Suite
1928. February 24, "Oedipus Rex," Opera-Oratorio
(First performance in America) (*Arthur Hackett, Margaret Matzenauer, Fraser Gange, Paul Leyssac, Harvard Glee Club*)

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March 23, "L'Oiseau de Feu," Suite
October 12, "Apollon Musagète," Ballet

1930. April 18, "Apollon Musagète," Ballet
December 19, "Capriccio" for Orchestra with Piano Solo (*Jesús María Sanromá*)
(First performance in the United States)
December 19, "Symphonie de Psaumes" for Orchestra with Chorus (*Cecilia Society Chorus*) (Composed for the Fiftieth Anniversary of the Boston Symphony Orchestra.)
(First performance in America)

1931. February 20, "Symphonie de Psaumes" (*Cecilia Society Chorus*)
April 24, "L'Oiseau de Feu," Suite

1932. January 1, "Pétrouchka," Suite
January 1, Concerto for Violin (*Samuel Dushkin*)
(First performance in the United States)
March 11, "Pulcinella," Suite (after Pergolesi)
April 15, "Symphonie de Psaumes" (*Cecilia Society Chorus*)

1933. January 13, "Pétrouchka," Suite
February 24, "Le Sacre du Printemps"
October 20, "Le Sacre du Printemps"

1934. January 26, "Apollon Musagète," Ballet



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SUITE DERIVED FROM THE DANCED STORY, "THE FIRE-BIRD"

By IGOR FEDOROVITCH STRAVINSKY

Born at Oranienbaum, near St. Petersburg, on June 5, 1882

IN the summer of 1909 Diaghilev asked Stravinsky to write a ballet founded on the old Russian legend of the Fire-Bird. The score was ready in May, 1910. The scenario was the work of Fokine.

The first performance of the *"Oiseau de Feu"* a *"Conte dansé"* in two scenes, was at the Paris Opéra on June 25, 1910. The Fire-Bird, Tamara Karsavina; The Beautiful Tsarevna, Mme. Fokina; Ivan Tsarevitch, Fokine; Kastcheï, Boulgakov. Gabriel Pierné conducted. The stage settings were by Golovine and Bakst.

Fokine's scenario may thus be described:

After a short prelude, the curtain rises and the grounds of an old castle are seen. Ivan Tsarevitch, the hero of many tales, in the course of hunting at night, comes to the enchanted garden and sees a beautiful bird with flaming golden plumage. She attempts to pluck fruit of gold from a silver tree. He captures her, but, heeding her entreaties, frees her. In gratitude, she gives him one of her feathers which has magic properties. The dawn breaks. Thirteen enchanted princesses appear,

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coming from the castle. Ivan, hidden, watches them playing with golden apples, and dancing. Fascinated by them, he finally discloses himself. They tell him that the castle belongs to the terrible Kastcheï, who turns decoyed travellers into stone. The princesses warn Ivan of his fate, but he resolves to enter the castle. Opening the gate, he sees Kastcheï with his train of grotesque and deformed subjects marching towards him in pompous procession. Kastcheï attempts to work his spell on Ivan, who is protected by the feather. Ivan summons the Fire-Bird, who causes Kastcheï and his retinue to dance until they drop exhausted. The secret of Kastcheï's immortality is disclosed to Ivan: the sorcerer keeps an egg in a casket; if this egg should be broken or even injured, he would die. Ivan swings the egg backwards and forwards. Kastcheï and his crew sway with it. At last the egg is dashed to the ground; Kastcheï dies; his palace vanishes; the petrified knights come to life; and Ivan receives, amid great rejoicing, the hand of the beautiful princess.

The score calls for piccolo, 3 flutes (one interchangeable with a second piccolo), 3 oboes, English horn, 3 clarinets in A (one interchangeable with a small clarinet in D), bass clarinet, 3 bassoons (one interchangeable with a second double-bassoon), double bassoon, 4 horns, 3 trumpets, bass tuba, kettledrums, bass drum, cymbals, triangle, bells, tambourine, xylophone, celesta, pianoforte, 3 harps, 16 first violins, 16 second violins, 14 violas, 8 violoncellos, 6 double-basses.

Stravinsky in 1919 rescored this Suite, and the revised form * will

* He also rearranged and added from material in the original ballet. He retained from the first suite the Introduction, the "Dance of the Fire-Bird," the "Dance of the Princesses," and "Kastcheï's Infernal Dance," but omitted "The Enchanted Garden," "The Supplications of the Fire-Bird," and "The Princesses Playing with the Golden Apples." He added

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be played at this concert. The orchestration is more modest: two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, xylophone, harp, piano, and strings. J. N. B.

DIAGHILEV, STRAVINSKY, AND "*L'OISEAU DE FEU*"

How two Russian geniuses met and collaborated to their mutual glory in the "Fire Bird" is interestingly told by Romola Nijinsky, in her life of her husband,* a book which is much concerned, naturally, with the amazing career of Diaghilev, and the *Ballet Russe*.

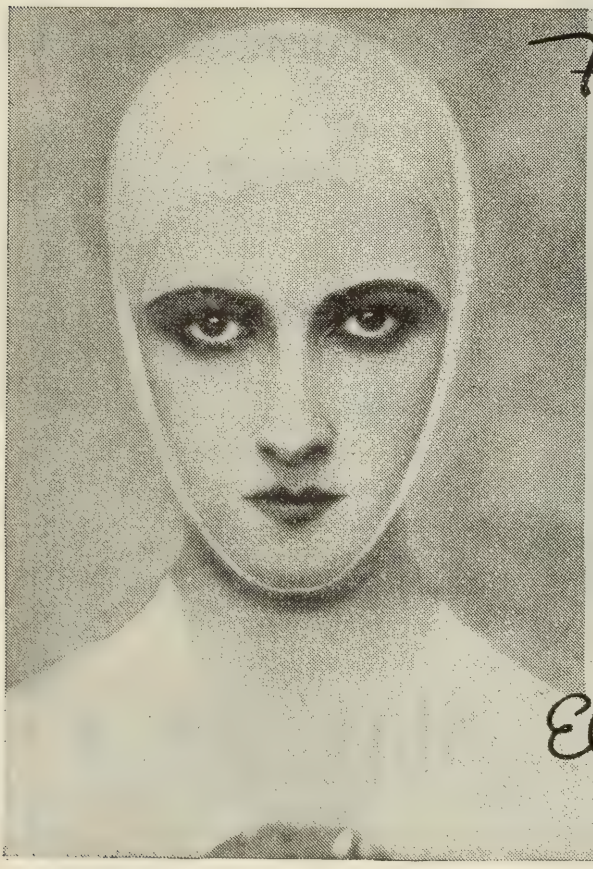
Diaghilev and Nijinsky, in the days of their early fame, before breaking with the Imperial Ballet School, had the habit of wandering about St. Petersburg on free evenings, in search of ballet material.

"One evening they went to a concert given by members of the composition class at the Conservatory of Music. On the programme was the first hearing of a short symphonic poem called *Feu d'Artifice*. Its author was a young man of twenty-six, the son of a celebrated singer at the imperial Theatre — Feodor Stravinsky. After the performance Diaghilev called on the young Igor, whose father he had known and admired, and, to Stravinsky's utter amazement, commissioned him to write a ballet expressly for his company.

"For a long time Fokine had had the idea of a distinctly Russian

two numbers from the ballet: the Berceuse and the Finale. The revised suite, published in 1920, was played in Philadelphia by the Philadelphia Orchestra on October 17, 1924.

* "Nijinsky," Romola Nijinsky (Simon and Schuster, 1934).



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story for dancing, founded on native legends. Fokine told the story of the Fire Bird to Benois, over innumerable glasses of tea, and with every glass he added another embellishment, and every time he repeated the tale he put in another incident. Benois was enthusiastic, and they went so far as to tell Diaghilev and asked who would be a good one to compose the music. Liadov's name was mentioned. ' What,' cried Fokine, ' and wait ten years! ' Nevertheless, the commission was awarded to Liadov and three months passed. Then Benois met him on the street and asked him how the ballet was progressing. ' Marvellously,' said Liadov. ' I've already bought my ruled paper.' Benois' face fell, and the musician, like a character out of Dostoievsky, added, ' You know I want to do it. But I'm so lazy, I can't promise.'

" Diaghilev thought at once of Igor Stravinsky, and the conferences between him, Benois, and Fokine commenced.

" Fokine heard Stravinsky's *Feu d'Artifice* and saw flames in the music. The musicians made all manner of fun of what they considered his ' unnecessary ' orchestration, and he was touched by, and grateful for, Fokine's congratulations. They worked very closely together, phrase by phrase. Stravinsky brought him a beautiful cantilena on the entrance of the Tsarevitch into the garden of the girls with the golden apples. But Fokine disapproved. ' No, no,' he said. ' You bring him in like a tenor. Break the phrase where he merely shows his head on his first intrusion. Then make the curious swish of the garden's magic noises return. And then, when he shows his head again, bring in the full swing of the melody.'

" Fokine made the choreography extremely fantastic. The steps are as rich in variation, as light and weird, as the story itself, especially in

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the solo dances of the Fire Bird, which constantly imitate the movements of a feathered creature.

"Golovin's scenery of a garden, with the castle of Kotschei in the background, surrounded by trees, is wonderful as in a dream, stylised, but so convincingly unearthly, so sensuous, that one is in another world. The costumes were based on native Russian dress: fur-edged coats, stiff with gold and jewels, and high, embroidered leather boots.

"Stravinsky was wild with enthusiasm to compose the music. By commissioning him Diaghilev proved his uncanny gift of the divining-rod again, which sensed talent wherever it lay latent. Just as with Vaslav (Nijinsky) he gave Stravinsky an immediate opportunity to unfold his art. He knew at once that he had disclosed perhaps the foremost genius of contemporary music, and for this service alone Diaghilev deserves our lasting gratitude.

"Stravinsky threw himself whole-heartedly into the composition, and he had little enough time in which to complete it. He was extremely eager, but, in spite of the awe he had for Diaghilev and the respect held for his elders like Benois and Bakst, he treated them all as his equals. He was already very decided and wilful in his opinions, and in many ways a difficult character. He not only wished his authority acknowledged in his own field of music, but he wanted similar prestige in all the domains of art. Stravinsky had an extremely strong personality, self-conscious and sure of his own worth. But Diaghilev was a wizard, and knew how to subdue this young man without his ever noticing it, and Stravinsky became one of his most ardent followers and defenders. He

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was extremely ambitious, and naturally understood the tremendous aid it would mean to him to be associated with Sergei Pavlovitch's artistic group.

"Vaslav and Igor soon became friends. He had a limitless admiration for Stravinsky's gifts, and his boldness, his direct innovation of new harmonies, his courageous use of dissonance, found an echo in Vaslav's mind."

"PERSÉPHONE," MELODRAMA IN THREE PARTS

FOR ORCHESTRA WITH CHORUS, TENOR AND A SPEAKING VOICE

(Poem by André Gide)

By IGOR FEDOROVITCH STRAVINSKY

Born at Oranienbaum, near St. Petersburg, on June 5, 1882

STRAVINSKY'S *"Perséphone,"* first performed at the *Opéra* in Paris on April 30th last, is said to have been completed about the beginning of the year.* The Parisian performance was in danced form — "neither

* A bulletin had been given out on October 15, 1933, by Domenico de Paoli in the "Schweitzerische Musikzeitung" announcing that "Stravinsky has finished one act and a half of his 'Perséphone,' a 'vision' in three acts, the text by André Gide." This writer, with adjectives of almost ecstatic promise, mentioned that "the scene 'Le premier matin du monde' (the last one completed so far) is the most radiantly beautiful thing he ever wrote" (The verses bearing this line actually occur almost at the very beginning of the score).

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a ballet nor an oratorio, nor a melodrama," said an English correspondent to the Musical Times, " although it partakes of the nature of all three." The performance took place as part of Ida Rubinstein's season at the *Opéra,* and Mme. Rubinstein alternately declaimed and mimed the part of *Perséphone.* The part of Eumolpe was taken by René Maison, who sang his words while standing immovable upon a high pedestal throughout the action. Kurt Jooss, who designed the choreography, set his action before the façade of a Greek Temple. The ballet ensemble was divided into groups representing the Nymphs, the Hours, the Servitors of Pluto (Pluto himself does not appear), the Adolescents, and the Shades. Stravinsky conducted. Opinion was sharply divided.

" Perséphone " was given in London on November 29 at a B. B. C. concert, without benefit of mimed action, although Ida Rubinstein delivered the spoken words of *Perséphone.* Again René Maison sang Eumolpe, and the composer conducted.

Discussion has centered perhaps as much about a sort of manifesto issued by Stravinsky before the initial performance as about the music itself. His words, translated from the French in the London Musical Times, were in part as follows:

" I wish to call the public's attention to a word which sums up a whole policy — the word ' syllable '; and further, to the verb ' to syllabize.' Therein lies my chief concern. In music (which is time and regulated tone, as distinct from the confused tone that exists in nature)

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there is always the syllable. Between the syllable and the general sense — or the mode permeating the work — there is the word, which canalizes the scattered thought and brings to a head the discursive sense. But the word does not help the musician. On the contrary, it is a cumbersome intermediate. For '*Perséphone*' I wanted nothing but syllables — beautiful, strong syllables — and an action. This is exactly what Gide has given me. . . . Music is not thought. We say 'crescendo' and 'diminuendo'; but music which is really music does not swell or subside according to the temperatures of the action. I do not exteriorize. I hold that music is given us to create order, to carry us from an anarchical, individual condition to a regulated condition, thoroughly conscious and provided with guaranties of enduring vitality. That which specifically appertains to my conscious emotion cannot be expressed in regulated form. . . .

"When emotion becomes conscious, it is already cold and set. . . . I warn the public that I loathe orchestral effects as means of embellishment. I have long since renounced the futilities of *brio*. I dislike cajoling the public; it inconveniences me. . . . The crowd expects the artist to tear out his own entrails and exhibit them. That is what is held to be the noblest expression of art, and called personality, individuality, temperament, and so on. . . . This score, as it is written and as it must remain in the archives of our time, forms an indiscerptible whole with the tendencies repeatedly asserted in my previous works.

"It is a sequel to '*Oedipus Rex*,' to the '*Symphonie de Psaumes*,' to the '*Capriccio*,' to the Violin Concerto, and to the '*Duo Concertant*'

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— in short, to a progression from which the spectacular is absent without this absence affecting the autonomous life of the works. . . . Nothing of all this originates in a caprice of my own. I am on a perfectly sure road. There is nothing to discuss nor to criticize. One does not criticize anybody or anything that is functioning. A nose is not manufactured: a nose just is. Thus, too, my art."

Henri Malherbe, writing in " Le Temps," believed that Stravinsky had realized his classical aims: " M. Igor Stravinsky, who was a seditious innovator, has freed himself from his early crudities. Today he disdains all false ornamentation. He has become more gentle, has been purified. He no longer seeks to be imposing through a trenchant originality. He maintains himself in the line of Bach, Handel, Gluck, Haydn, Verdi and Brahms. However barbarous and audacious one may have judged him in '*Le Sacre du Printemps,*' one must find that he has become ingenuously Attic. Nietzsche would have said of him, as he said of Bizet, that he has ' mediterraneanized music.' "

André Schaeffner, whose admiration of Stravinsky is long standing, contributed an interesting view in his article " On Stravinsky, Early and Late," in " Modern Music " (November, 1934). M. Schaeffner finds a formal similarity between " Le Chant du Rossignol," and " Persephone." In these scores, he states, " we can discover a fixed, hieratic, mummified quality which the action, dramatic and symphonic, tends to assume. In my book on Stravinsky I have emphasized this trait, so

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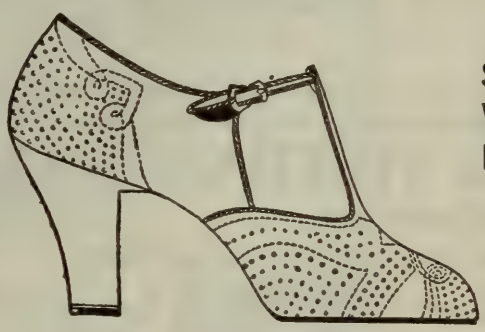


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paradoxical in a musician whose richness of rhythmic invention is undeniable; a recurring tendency toward the static, toward sculptured immobility. It is apparent even in *'Le Sacre du Printemps'* and *'Les Noces.'*

"*'Persephone'* has a sound which is its own — dare I say a starry sound. For this music has something celestial about it, milky at times, but often sharply scintillant. Nobody but Stravinsky — particularly the composer of *'Le Rossignol'* and *'Apollon Musagète'* — could have expressed more serenely the melancholy lot of the whirling, infernal shades at the beginning of the second part."

The orchestration of "*Perséphone*" is as follows: three flutes and piccolo, three oboes and English horn, three clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, four trumpets, three trombones, tuba, timpani, bass drum, snare drum, xylophone, piano, two harps, and strings.

André Gide draws upon the pastoral beauties of Homer's Hymn to Demeter; also looking elsewhere, however, for the Hymn is concerned only incidentally with Persephone (in Latin, Proserpina), the "slim-ankled daughter" of the earth mother, the "fair-tressed Demeter, holy



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Goddess." Persephone * was by " Hades snatched away, the gift of wide-beholding Zeus, but Demeter knew it not, she that bears the Seasons, the giver of goodly crops. For her daughter was playing with the deep-bosomed maidens of Oceanus, and was gathering flowers — roses, and crocuses, and fair violets in the soft meadow, and lilies, and hyacinths, and the narcissus which the earth brought forth as a snare to the fair-faced maiden, by the counsel of Zeus and to pleasure the Lord with many guests. Wondrously bloomed the flower, a marvel for all to see, whether deathless gods or deathly men. From its root grew forth a hundred blossoms, and with its fragrant odour the wide heaven above and the whole earth laughed, and the salt wave of the sea. Then the maiden marvelled, and stretched forth both her hands to seize the fair plaything, but the wide-wayed earth gaped in the Nysian plain, and up rushed the Prince, the host of many guests, the many-named son of Cronos, with his immortal horses. Maugre her will he seized her, and drave her off weeping in his golden chariot, but she shrilled aloud, calling on Father Cronides, the highest of gods and the best."

Gide, too, stresses the narcissus as charming Persephone to the lower world rather than Pluto as forcing her. His symbolism of resurgent life is always in the ascendant over the darker, negative forces, and where the vernal maiden is drawn down to the abode of wan and hopeless

* English translation by Andrew Lang.



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death, there comes into his text with increasing insistence the entirely Christian motive of compassion, which rather than the compulsion of Pluto binds her to the sorrowing shades of whom she is queen. It becomes her willing destiny to bring to their distress "a little love" — a "glimmer of the light of day." Her last words are:

> "I need no command, and turn gladly
> To parts where no law but love draws me
> And I see each step of the descent
> Which leads to the very depths of human suffering."

The figure of Eumolpus, celebrant in the Eleusinian rite, is by Homer no more than mentioned among the citizens of Eleusis as "the mighty Eumolpus." Triptolemus, also mentioned by Homer as a citizen, becomes in other legends (and this one) the brother and successor to Demophon, the son of King Celeus whom Demeter deified as god of the plough.

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"PERSÉPHONE"
(Poem by André Gide)

I. "PERSÉPHONE RAVIE"
("Persephone Abducted")

EUMOLPE
Déesse aux mille noms — puissante
Demeter
Qui couvre de moisson la terre
Toi dispensatrice du blé
Célébrons ici tes mystères
Devant tout ce peuple assemblé, —
C'est aux Nymphes que tu confie
Perséphone, ta fille chérie
Qui fait le printemps sur la terre
Et se plaît aux fleurs des prairies —
Comment elle te fut ravie
C'est ce que nous raconte Homère.

CHORUS
Reste avec nous, princesse Perséphone
Reste avec nous, ta mère Demeter
Reine du bel été
T'a confié à nous
Parmis les oiseaux et les fleurs
Les baisers des ruisseaux,
Les caresses de l'air.
Vois le soleil qui rit sur l'onde.
Reste avec nous, reste avec nous
Princesse Perséphone
Reste avec nous dans la félicité
C'est le premier matin du monde.
Viens, joue avec nous, Perséphone
La brise a caressé les fleurs
C'est le premier matin du monde.
Tout est joyeux comme nos coeurs
Tout rit sur la terre et sur l'onde
Viens! joue avec nous, Perséphone.
PERSÉPHONE
Je t'écoute de tout mon coeur

EUMOLPUS:
Goddess of a thousand names, powerful
Demeter
Who cover the earth with abundance
Beautiful giver of harvests
Let us celebrate here thy mysteries
Before the assembled people;
It is to the Nymphs that thou entrust
Persephone, thy cherished daughter
Who makes Spring upon the land,
And takes pleasure in the meadow flowers.
How she was carried off
Is told to us by Homer.
CHORUS:
Stay with us, Princess Persephone
Stay with us; thy mother Demeter
Queen of the beautiful summer
Has entrusted thee to us
Among the birds and flowers
The gentle brooks, the caressing winds;
See the sun smiling on the water.
Stay with us, stay with us
Princess Persephone
Stay with us in all felicity
It is the first morning of the world.
Come, play with us, Persephone —
The breeze has caressed the flowers,
It is the first morning of the world.
All is joyous as our hearts,
All laughs upon the earth and water
Come, play with us, Persephone.

PERSEPHONE
I hear you with all my heart



Chant du premier matin du monde.
CHORUS
Ivresse matinale
Rayonnaissant pétale
Ruisselant de liqueur
Cède sans plus attendre
Au conseil le plus tendre
Et laisse l'avenir doucement t'envahir.
PERSÉPHONE
Voici que se fait si furtive
La tiède caresse du jour
Que l'âme la plus craintive
S'abandonnerait à l'amour.
EUMOLPE and CHORUS
Jacynte, anemone, safron,
Adonide, goute de sang
Lys, iris, verveine, ancolie
Et toutes les fleurs du printemps;
De toutes les fleurs du printemps
Le narcisse est la plus jolie.
EUMOLPE
Celui qui se penche sur son calice
Celui qui respire son odeur
Voit le monde inconnu des enfers.
CHORUS
Tiens toi sur tes gardes
Defends toi toujours
De suivre hagarde
Ce qui te regarde
Avec trop d'amour
Ne t'approche pas du narcisse,

Song of the first morning of the world.
CHORUS
Rapture of the morning,
Gleaming petal fresh with dew
Yield, undelaying, to the tenderest counsel
And let the future softly fill thee.

PERSEPHONE
Here, secretly, under the warm caress of day
The most fearful soul yields to love.

EUMOLPUS and CHORUS
Hyacinth, anemone, saffron,
Adonis — pheasant's-eye
Lily, iris, vervain, columbine
And all the flowers of spring —
Of all the flowers of spring, the narcissus is the fairest.
EUMOLPUS
Who bends over its calyx
Who breathes its fragrance
Will see the unknown world below.
CHORUS
Be on thy guard —
Never rashly follow
Him who looks upon thee
With too pressing love.
Approach not the narcissus



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Non — ne cueille pas cette fleur.
EUMOLPE
Celui qui se penche sur son calice
Celui qui respire son odeur
Voit le monde inconnu des enfers.
PERSÉPHONE
Je vois sur les prés semés d'asphodèles
Des ombres errer lentement
Elles vont, elles vont plaintives
Et fidèles. Je vois errer
Tout un peuple sans espérance
Triste, inquiet, décoloré.
CHORUS
Ne cueille pas cette fleur, Perséphone
Defends toi toujours
De suivre hagarde
Ce qui te regarde
Avec trop d'amour
Viens, viens joue avec nous, Perséphone.
EUMOLPE
Perséphone, un peuple t'attend
Tout un pauvre peuple dolent —
Qui ne connait pas l'espérance
A qui ne rit aucun printemps
Perséphone, un peuple t'attend
Déjà ta pitié te finance
A Pluton le roi des enfers —
Tu descendras vers lui
Pour consoler les ombres

No — pick not this flower.
EUMOLPUS
Who bends over its calyx
Who breathes its fragrance
Will see the unknown world below.
PERSEPHONE
I see on the fields strewn with asphodels
Shades wandering slowly
They move, mournful and constant.
I see wandering about a whole people
without hope
Sad, restless, colorless.
CHORUS
Pick not this flower, Persephone
Never rashly follow
Him who looks upon thee
With too pressing love.
Come, play with us, Persephone.

EUMOLPUS
Persephone, a people awaits,
A whole race, poor and sorrowful —
Who know not hope,
Upon whom no spring smiles.
Persephone, a people awaits
Already thy pity binds thee
To Pluto, the king of Hades —
Thou wilt descend to him
To console the shades;

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Ta jeunesse fera leur détresse moins sombre
Ton printemps charmera leur éternel hiver
Viens, viens, tu régneras sur les ombres.
PERSÉPHONE
Nymphes, mes soeurs, mes compagnes charmantes,
Comment pourrai-je avec vous désormais
Rire et chanter, insouciante
A présent que j'ai vu, à présent que je sais
Qu'un peuple insatisfait souffre et vit dans l'attente.

Thy youth will lighten their distress
Thy spring charm their endless winter —
Come, thou wilt reign over the shades.

PERSEPHONE
Nymphs, my sisters, my sweet companions
How may I, carefree, laugh and sing with you once more
Since I now know
That a people, unfulfilled, suffer and live expectant.

II. PERSÉPHONE AUX ENFERS

("Persephone in the Underworld")

PERSÉPHONE
O peuple douloureux des ombres, tu m'attires!
Vers toi j'irai.
EUMOLPE
C'est ainsi nous raconte Homère
Que le roi des hivers, que l'infernal Pluton
Ravit Perséphone à sa mère
Et à la terre son printemps.
CHORUS
Sur ce lit elle repose
Et je n'ose la troubler
Encore assoupie, assoupie à moitié

PERSEPHONE
O, miserable world of shades,
You draw me!
I go down to you.
EUMOLPUS
Thus Homer tells us
That the king of winter, the infernal Pluto
Seized Persephone from her mother
And from the earth, its spring.
CHORUS
On this bed she lies
And we dare not trouble her.
Still drowsing, still half sleeping

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Elle presse sur son coeur, le narcisse dont l'odeur
L'a conquise à la pitié
Sur ce lit elle repose
Et je n'ose la troubler.
PERSÉPHONE
Dans quelle étrangeté je m'eveille —
Où suis je?
Est-ce déjà le soir? ou bientôt le fin de la nuit?
CHORUS
Ici rien ne s'achève
Ici chacun poursuit sans trève
Ce qui s'écoule et fuit
Ici la mort du temps fait la vie éternelle.
PERSÉPHONE
Que fais-je ici?
EUMOLPE AND CHORUS
Tu régnes sur les ombres —
PERSÉPHONE
Ombres plaintives que faites vous?
CHORUS
Attentives sur les rives de l'éternité
Vers les ondes des peu profondes
Du fleuve Léthé
Tactiturnes dans nos urnes puisons tour à tour
Cette eau vaine des fontaines qui s'enfuit toujours
Rien ne s'achève poursuit sans trève
Chacun poursuit tout ce qui fuit.
PERSÉPHONE
Que puis-je pour votre bonheur?
CHORUS
Les ombres ne sont pas malheureuses
Sans haine et sans amour
Sans peine et sans envie
Elles n'ont pas d'autres destin
Que de recommencer, sans fin
Le geste inachevé de la vie

She presses to her heart
The narcissus whose scent
Has charmed her to pity;
On this bed she lies
And we dare not trouble her.
PERSEPHONE
In what strange place am I waking —
Where am I? Is it already evening,
Or indeed the end of the night?
CHORUS
Here nothing is completed
Here each pursues without relief
What eludes and glides away
Here the death of time itself makes life unending.
PERSEPHONE
What am I to do here?
EUMOLPUS and CHORUS
Thou shalt reign over the shades —
PERSEPHONE
Sorrowing shadows,
What are you doing?
CHORUS
Waiting on the shores of eternity
By the shallow waves of the river Lethe
Silent, we fill our urns, draw and re-draw
Water which always escapes —
Nothing is completed, pursuit without truce,
Each pursues in vain.
PERSEPHONE
What may I do for your happiness?
CHORUS
The shades are not unhappy
Without hate and without love
Without pain and without desire
They have no other destiny
They may only recommence, without end,
The uncompleted motions of life.

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PERSÉPHONE
Ma mère Demeter, que la vie était belle
Quand l'amoureux éclat de nos rires mêlait
Aux épis d'or des fleurs et des parfums au lait.
Loin de toi, Demeter, moi, ta fille egarée
J'admire au cours sans fin de l'unique journée
Maître de pâles fleurs où mon regard se pose
Les bords du Léthé s'orner de blanches roses.
Et dans l'ombre du soir, les ombres s'enchanter
Du reflet incertain d'un souterrain été.
CHORUS
Parle nous, Perséphone.
PERSÉPHONE
Qui m'appelle?
CHORUS
Pluton
EUMOLPE
Tu viens pour dominer
Non pour t'apitoyer, Perséphone
N'espère pas pouvoir te montrer secourable
Nul et serait il Dieu ne peut échapper au destin;
Ta destinée est d'être reine
Accepte et pour oublier ta pitié
Bois cette coupe de Léthé que t'offrent les enfers
Aves tous les trésors de la terre.
PERSÉPHONE
Non, reprenez ces pierreries
La plus fragile fleur des prairies
M'est une préferable parure.
CHORUS
Viens Mercure! Venez heures du jour

Speak to us of spring, immortal Persephone.
PERSEPHONE
My mother, Demeter, how fair was life
When the affectionate peals of laughter mingled
With the golden crests of flowers and sweet perfumes
Far from thee, Demeter, I, thy distraught child
Wonder at the course of the single endless day.
Ruling here only wan flowers do I see
White roses adorn Lethe's edge
And in the dusk of evening, the shades delight
In the vague image of a subterranean summer.
CHORUS
Speak to us, Persephone.
PERSEPHONE
Who calls me?
CHORUS
Pluto
EUMOLPUS
Thou comest to rule —
Not to pity, Persephone.
Seek not here to help.
No one, were it God himself, may escape his destiny;
Thy destiny is to be Queen.
Accept, and to forget thy compassion,
Drink this cup from Lethe
Which Hades offers thee
With all the treasures of the earth.

PERSEPHONE
No, take back these precious stones —
With the fragile flower of the meadow
I'd rather adorn myself.
CHORUS
Come, Mercury!

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EUMOLPE
Perséphone confuse, se refuse
A tout ce qui la séduit
Cependant Mercure espère
Qu'en souvenir de sa mère
Saura la tenter un fruit
Un fruit qu'il voit pendre
A la branche qui se penche
Audessus de la soif fatale de Tantale
Il cueille une grenade mure
Et s'assure qu'un reste de soleil y fuit
Il la tend à Perséphone
Qui s'emerveille et s'étonne
De retrouver dans sa nuit
Un rappel de la lumière de la terre
Les belles couleurs du plaisir
La voici plus confiante
Et riante qui s'abandonne au désir
Saisit la grenade mure y mord
Aussitôt Mercure s'envole et Pluton sourit.
PERSÉPHONE
Où suis-je? que fais-je?
Quel trouble me saisit?
Soutenez moi, mes soeurs, la grenade mordue
M'a donné le gout de la terre perdue.

Come hours of day and night.
EUMOLPUS
Persephone, bewildered, refuses
All that is offered.
Meanwhile, Mercury hopes that he may remind her of her mother
By tempting her with fruit,
Fruit which he sees hanging on a branch
Leaning over the fatal thirst of Tantalus;
He picks a ripe pomegranate
Makes sure that it exudes a glimmer of the sun.
He offers it to Persephone
Who marvels, and is filled with wonder
To find in this darkness
A relic of the light above;
Before the bright colors of pleasure
Behold her most trusting
Laughing she yields to her desire,
Seizes and bites the ripe pomegranate
While Mercury departs, and Pluto smiles.
PERSEPHONE
Where am I?
What am I doing?
Why do I feel disturbed? Hold me, my sisters,
The fruit has given me the taste of the earth that is lost.



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CHORUS
Si tu contemplais le calice
Du narcisse
Peutêtre reverrais tu
Les prés délaissés et ta mère
Comme il advint quand sur la terre
Le mystère du monde infernal t'apparut.
PERSÉPHONE
Entourez moi, protegez moi ombres fidèles
Cette fleur des prés, la plus belle
Seul reste du printemps que j'emporte aux enfers
Si pour l'interroger je me penchais sur elle,
Que saurait elle me montrer?
Où donc avez vous fuit
Parfums, chansons, escortes de l'amour?
Je ne vois rien que des feuilles mortes
Les prés vides de fleurs et les champs sans moissons
Raconter le regret des riantes saisons
Plus, au penchant des monts les flutes bucoliques
N'occupent les bosquets de leurs claires musiques
De tout semble couler un lent gemissement
Car tout espère en vain le retour du printemps.
CHORUS
Le printemps est toi.
PERSÉPHONE
Alternons les accents de nos voix affligés
Raconte que vois tu?
Des rivières figées

CHORUS
If thou shouldst gaze in the cup of the narcissus
Perhaps thou wouldst see
The abandoned fields, and thy mother
As they were when on the earth
The mystery of the nether world
Appeared to thee.
PERSEPHONE
Surround me, protect me, faithful ghosts
This meadow flower, the most fair
Is all of spring that I bear here below.
If to question it I should bend over it
What would it show me?
Where have you fled
Perfumes, songs — attendants of love?
I see nothing but dead leaves
The fields empty of flowers
And the fields without crops
Tell the regret of the smiling seasons;
No longer on the mountain slopes
The pastoral flutes fill the woods with their clear music.
A moan seems to rise slowly from all sides
For vain is the hope of returning spring.
CHORUS
Thou art spring.
PERSEPHONE
Let us change the tones of our affliction
Tell, what see you?
Frozen streams cease their course

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CHORUS
Redemander partout Perséphone perdue.
PERSÉPHONE
A travers les halliers sans guides, sans chemin
Elle marche, elle porte une torche
Ronces, cailloux aigus, vents, ramures noueuses
Pourquoi déchirez vous sa course douloureuse
Mère — ne cherche plus. Ta fille qui te voit
Habite les enfers et n'est plus rien pour toi
Hélas — ah — si du moins ma parole egarée
Pouvait —
CHORUS
Non. Demeter n'entendra plus la voix de Perséphone.
EUMOLPE
Pauvres ombres désespérées
L'hiver non plus ne peut être éternel
Au palais d'Eleusis où Demeter arrive
Le roi de Celeus lui confie
La garde d'un enfant dernier né
Demophoön qui doit devenir Triptolème
PERSÉPHONE
Audessus d'un tison ardent et de flammes
Je vois, je vois vers lui Demeter se pencher.
EUMOLPE
Au destin des humains penses tu l'arracher

And their voices are stifled by frost.
In the dark woods I see
My mother wandering and clothed in rags
Seeking everywhere her lost Persephone.
CHORUS
Seeking everywhere her lost Persephone.

PERSEPHONE
Through the thickets without path or guide,
She roams, bearing a torch
Briars, sharp stones, gusts, tangled branches
Why harass her in her mournful search?
Mother — seek no more;
Thy daughter sees thee
She lives in Hades and is no longer thine
Alas — ah — if thou couldst only hear —

CHORUS
No! Demeter cannot hear the voice of Persephone.
EUMOLPUS
Poor desperate shades
The winter cannot remain forever.
In the palace of Eleusis where Demeter comes
King Celeus confides to her
The charge of a last born child
Demophon, whom Triptolemus will replace.
PERSEPHONE
Over a burning brand I see
Demeter leaning towards him.
EUMOLPUS
Wouldst seek to wrest him from human destiny



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Ainsi l'espoire renait dans notre âme ravie.
PERSÉPHONE
Sur la plage et des flots imitant la cadence
Ma mère dans ses bras en marchant la balance
Déjà de l'air salin humechant sa narine
Elle l'expose nu dans la brise marine
Qu'il est beau! rayonnant de hâle et de santé
Il s'élance, il se rue à l'immortalité.
Salut Demophoön en qui mon âme espère
Par toi vais-je revoir se refleurir la terre?
Tu sauras aux humains, renseigner labour
Que d'abord t'enseigna ma mère.
CHORUS
Et grace à ton travail rendu à son amour
Perséphone revit et reparait au jour.
PERSÉPHONE
Eh quoi! j'échapperai à l'offre souterraine?
Mon sourire emplirait de nouveau les prés
Je serai reine?
CHORUS
Reine, Reine du terrestre printemps et non plus des enfers.

Goddess, thou wouldst make of a mortal a God
Nourish and rear him not with milk
But with nectar and ambrosia
Thus the child prospers and smiles at life,
Thus hope springs anew in our ravished soul.
PERSEPHONE
On the shore, treading to the measure of the waves
My mother carries him in her arms
Already breathing the salty air
She exposes him naked to the sea breeze.
How fair he is!
Radiant with tawny health
He darts forth and rushes towards immortality.
Greet Demophon, in whom my soul takes life.
Through thee am I once more to see the earth in flower.
Thou wilt once more teach man to plough
As my mother first taught thee.
CHORUS
And thanks to thy work done in her love
Persephone sees the day, and reappears once more.
PERSEPHONE
What! do I escape the nether-worldly bond?
Shall my smile fill the fields again?
Shall I be queen?
CHORUS
Queen, queen of earth's spring

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PERSÉPHONE
Demeter tu m'attends et les bras sont ouverts
Pour accueillir enfin ta fille renaissante
Au plein soleil qui fait les ombres ravissantes
Venez, venez, forçons les portes du trépas
Non le sombre Pluton ne nous retiendra pas
Nous reverrons bientôt, agités par le vent
Les branchages aux délicats balancements.
O mon terrestre époux, radieux Triptolème
Qui m'appelle, j'accours
Je t'appartiens, je t'aime.

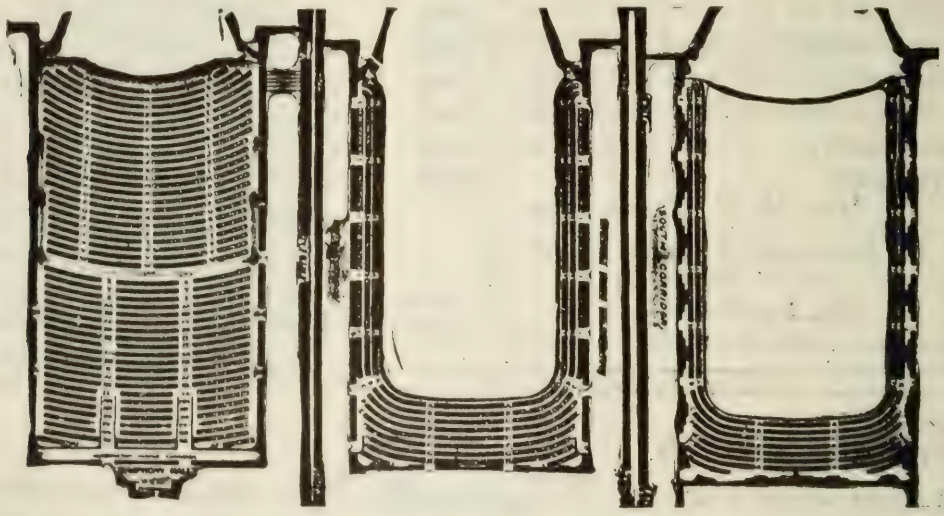
And no longer of the world below.
PERSEPHONE
Demeter, thou art waiting and thy arms are open
To hold to thee thy daughter newly born
In the full sun where shadows are enchanting.
Come, force the entrance gates
Dark Pluto will no longer hold us
We will soon see again, rustled by the wind
The boughs delicately poised.
O my terrestrial mate, beaming Triptolemus
To thy call I come
I am thine, I love thee.

III. PERSÉPHONE RENAISSANTE
(*"Persephone Restored"*)

EUMOLPE
C'est ainsi nous raconte Homère
Que l'effort de Demophoön
Rendit Perséphone à sa mère
Et à la terre son printemps
Cependant sur la colline qui domine le présent et l'avenir
Les Grecs ont construit un temple pour Demeter
Qui contemple un peuple heureux accourir
Triptolème est au près d'elle
Dont la faucille reluit
Et fidèle le choeur des nymphes le suit.
CHORUS (*with children's voices*) *
Venez à nous, enfants des hommes
Accueillez nous, filles des Dieux
Nous t'apportons nos offrandes
Des guirlandes
Lys, safran, crocus, bluet,
Renoncules, anemones
Des bouquets pour Perséphone

EUMOLPUS
It is thus that Homer tells
How the strength of Demophon restored
Persephone to her mother,
And to the earth its spring.
On a hill presiding over present and future
The Greeks have raised a temple for Demeter
Who gazes over a people happy in her homage.
Triptolemus is near her
Whose reaping hook is bright
And faithfully follows the train of nymphs.
CHORUS (with children's voices) *
Come to us, children of men
Receive us, daughters of Gods.
We bring thee our offerings,
Garlands of lilies,
Saffron, crocus, bluet,
Buttercups, anemones,

* In these performances, the parts for children's voices will be sung by a group of the female choir.



To the ~

Friends of the Boston Symphony Orchestra:

I AM asking the Trustees of the Orchestra and Dr. Koussevitzky and a few other guests to join us in the lobby of Symphony Hall for tea before the annual meeting of the Society. Dr. Koussevitzky and certain members of the Orchestra have been good enough to offer to give us about forty minutes of music after the meeting.

The date of the meeting will be announced in notices to be mailed to members of the Society in the near future.

EDWARD A. TAFT
Chairman

To enroll as a Friend of the Orchestra simply make out a check to Boston Symphony Orchestra, Inc. for whatever amount you care to contribute and mail it to E. B. Dane, Treasurer, 6 Beacon Street, Boston.

Des épis pour Demeter
Les blés sont encore verts
Mais les seigles déjà blonds
Demeter reine de l'été
Dispensez nous votre sérénité
O reviens à nous, Perséphone
Brisez les portes du tombeau
Archange de la mort rallume ton flambeau
Demeter t'attend
Triptolème arrache le manteau de deuil
Qui le couvre encore et parsème
De fleurs l'alentour de cerceuil
Ouvrez vous fatales portes
Flambeaux éteints, flammes mortes
Ravivez vous. Il est temps enfin
Que tu sortes des gouffres de la nuit
Printemps encore mal reveillé
Perséphone émerveillée
Hors du sinistre par vis
Tu t'avances et comme ivres
De nuit tu doutes de vivre
Encore et pourtant tu vis
Ombre encore t'environne.
Chancelante Perséphone
Comme prise en un réseau,
Mais partout où ton pied pose
S'épanouit une rose
Et se lève un chant d'oiseau.
Chaque geste te dégage
Et ta danse est un langage
Qui propage le bonheur,
L'abandon, la confiance,
Et le rayon se fiance
Au pétale de la fleur.
Tout dans la nature entière
Rit s'abreuve de lumière
Toi tu bondis vers le jour.
Mais pourquoi si sérieuse
Restes tu silencieuse
Lorsque t'acceuille l'amour.
Parle, Perséphone
Raconte ce que nous cachent les hivers
Avec toi quel secret remonte
Du fond des gouffres entr'ouverts
Dis qu'as tu vu
Dans les enfers?

PERSÉPHONE

Mère, ta Perséphone à tes voeux s'est rendu
Ta tunique de deuil qu'assombrissait l'hiver
A recouvré ses fleurs et sa splendeur perdue.
Et vous, Nymphes, mes soeurs, votre troupe assidue
Foule un gazou nouveau sous le bocage vert.
O mon terrestre époux, laboureux
Triptolème! Demophoön, déjà le froment que tu sèmes
Germe, prospère, et rit en féconde.
Moisson tu n'arreteras pas le cours de la saison,

Bouquets for Persephone;
Sheaves for Demeter —
The grain is still green
But the rye already silvers.
Demeter, queen of summer
Grace us with thy serenity
Come back to us, Persephone.
Break the portals of the tomb.
Archangel of death, relight thy torch —
Demeter awaits thee.
Triptolemus tears off his mourning mantle
And strews flowers about the bier.
Open, fateful gates,
Extinguished torches, dead fires, come to life
It is time at last.
Emerge, spring, from the gulf of night.
Still half awake,
Persephone emerges wondering —
Comes forth as if drunk with night
And yet lives.
Shadows still surround her
Persephone falters, as if caught in a net
But where e'er she steps
There spreads a rose
And there ascends the song of a bird;
Every motion releases her
And her dance is a language begetting joy.
Abandon, confidence,
And radiance are pledged
In the petal of the flower.
The whole of nature laughs,
Bathed in light; she leaps towards the day.
But wherefore serious —
It is not time for silence when love is calling.
Speak, Persephone
Tell us all that winter concealed
What secret dost thou bring
From the yawning depths?
Tell what thou hast seen below.

PERSEPHONE

Mother, they Persephone returns to thy care.
Thy mourning cloak which winter shaded
Has won again its flowers and former splendor.
And you, Nymphs, my sisters, faithful troop
Tread a new sward under green groves.
O, my earthly spouse, industrious Triptolemus!
Demophon, already the wheat that you sow
Grows, prospers, and springs with life.
Harvest, you will not stop the course of the season;

La nuit succède au jour et l'hiver à l'automne
Je suis à toi, prends moi, je suis ta Persephone
Mais bien l'épouse aussi du tenebreux Pluton
Tu ne pourras jamais d'une étreinte si forte,
Me serres dans tes bras, charmant Demophoön.
Que de l'enlacement je ne m'échappe et sorte
En dépit de l'amour et le coeur déchiré
Pour répondre au destin qui m'appelle
J'irai vers le monde ombrageux où je sais que l'on souffre.
Crois tu qu'impunément je penche sur le gouffre
De l'enfer douloureux coeur ivre d'amour —
J'ai vu ce qui se cache et se dérobe au jour
Et ne puis t'oublier, vérité désolante
Mercure que voici me prendra consentante
Je n'ai pas besoin d'ordre et me rends de plein gré
Où non point tant la loi que mon amour me mène;
Et je vois pas à pas descendre les degrés
Qui conduisent au fond de la détresse humaine.

Night succeeds day and winter autumn.
I am thine; take me
I am thy Persephone
But also the wife of the sinister Pluto
Thou never canst draw me from so strong a tie;
Take me in thy arms, charming Demophon;
From this snare there is no escape
In spite of love and a distracted heart,
To fill the destiny which calls me
I shall repair to the shady world
Where I know the suffering,
Know you that willingly I lean
Over the gulf of sorrowful Hades
With yearning heart I see
What is hidden and what disclosed to light —
I cannot forget thee, grievous truth.
Here is Mercury to take me, consenting
I need no command, and turn gladly
To parts where no law but love draws me;
And I see step by step the descent
Which leads to the very depths of human suffering.

EUMOLPE
Ainsi vers l'ombre souterraine
Tu t'as cheminée à pas lents
Porteuse de la torche et reine
Des vastes pays somnolents
Ton lot est d'apporter aux ombres
Un peu de la clarté du jour —
Un répit à leur maux sans nombre
A leur détresse un peu d'amour.
Il faut pour qu'un printemps renaisse
Que le grain consente a mourir sous terre
Afin qu'il reparaisse
En moisson d'or
Pour l'avenir.

EUMOLPUS
Thus towards the lower darkness with slow pace
Bearer of the torch and queen
Of the vast brooding realm
Thy lot is to bear to the shades
A gleam from the day above —
A respite from their numberless cares
For their distress a little love.
For spring's rebirth, it is decreed
The grain must die beneath the earth
That it may reappear
As golden harvest
For the future.

ANSWER TO AN INQUIRY ON THE RE-BIRTH OF CLASSICISM

By André Gide

Translated from "*Incidences*"

I HARDLY think that the questions you have put to me on the subject of classicism can be understood except in France, the home and last refuge of classicism. And even so, have there been in France greater representatives of classicism than Raphaël, Goethe or Mozart?

True classicism is not the result of an outward constraint; such a thing remains artificial and produces only academic works. It seems to

me that the qualities we are pleased to call classical are above all moral qualities, and I am ready to consider classicism as a harmonious assemblage of virtues of which the first is modesty. Romanticism is always accompanied by pride, infatuation. Classical perfection implies certainly no suppression of the individual, but the submission of the individual, his subordination and that of the word to the phrase, the phrase to the page, the page to the entire work. It is the emergence of a hierarchy.

It is worth considering that within each spirit exists the struggle between classicism and romanticism, and it is out of this struggle that a work is born; the classical work of art bespeaks the triumph of order and measure over an inner romanticism. The work is the more beautiful in proportion as the qualities subjected were at first insurrectionary. If the material is subjected in advance, the work is cold and without interest. True classicism has no commerce with restriction or suppression. It is far less conservative than creative. It turns from archaism and refuses to believe that everything has already been said.

Let me add that classicism is not attained as the result of a deliberate volition; the true classicists are such in spite of themselves — even without being aware of it.

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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

INCORPORATED

Dr. SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes

By PHILIP HALE AND JOHN N. BURK

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FRIDAY AFTERNOON, MARCH 22, *at* 2:30 *o'clock*

SATURDAY EVENING, MARCH 23, *at* 8:15 *o'clock*

BEETHOVEN Overture to "Leonore" No. 2, *Op.* 72

BERG Symphonic Pieces from "Lulu," Opera in Three Acts (after Frank Wedekind)

I. RONDO (ANDANTE AND HYMN)
II. OSTINATO (ALLEGRO)
III. SONG OF LULU (COMMODO)
IV. VARIATIONS (MODERATO)
V. FINALE (ADAGIO SOSTENUTO; LENTO; GRAVE)

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II. ANDANTE CON MOTO
III. ALLEGRO; TRIO–
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(*Steinway Piano*)

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OVERTURE TO "LEONORE" NO. 2, *Op.* 72

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

BEETHOVEN'S opera, "Fidelio, oder die eheliche Liebe," with text adapted freely by Joseph Sonnleithner from the French of Bouilly ("*Léonore; ou L'Amour Conjugal,*") was first performed at the Theater an der Wien, Vienna, November 20, 1805, with Anna Pauline Milder, afterwards Mme. Hauptmann, as the heroine. "The opera was hastily put upon the stage, and the inadequacy of the singers thus increased by the lack of sufficient rehearsals." Beethoven had received the text in 1804. He worked on the music the following summer at Hetzendorf. On his return to Vienna, rehearsals were begun. In later years Fidelio was one of Anna Milder's great parts: "Judging from the contemporary criticism, it was now (1805), somewhat defective, simply from lack of stage experience."

In the year that saw the production of "Fidelio," Napoleon's army was hastening toward Vienna. There was an exodus from the town of the nobility, merchants, and other residents. The vanguard of the French army entered on November 13. Those of the Viennese who

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would have appreciated the opera had fled the town. The theatre was not well filled. Many in the audience were or had been officers in Napoleon's army. The success of the opera was small. Only two performances followed the first. At the first and at the second the overture, "Leonore" No. 2, was performed.

"Leonore" No. 2 was the overture played at the first performance in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore" No. 3, a remodelled form of No. 2, was the overture. There was talk of a performance at Prague in 1807. Beethoven wrote for it a new overture, retaining the theme derived from Florestan's air, "In des Lebens Frühlingstagen." The other material in Nos. 2 and 3 was not used. The opera was not performed; the autograph of the overture disappeared. "Fidelio" was revived at Vienna in 1814. For this performance Beethoven wrote the "Fidelio" overture. We know from his diary that he "rewrote and bettered" the opera by working on it from March to May 15 of that year.

The dress rehearsal was on May 22, but the promised overture was not ready. On the 20th or 21st, Beethoven was dining at a tavern with his friend Bartolini. After the meal was over, Beethoven took a bill-of-fare, drew lines on the back of it, and began to write. "Come let us go," said Bartolini. "No, wait a while: I have the scheme of my overture," answered Beethoven, and he sat until he had finished his

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sketches. Nor was he at the dress rehearsal. They waited for him a long time, then went to his lodgings. He was fast asleep in bed. A cup of wine and biscuits were near him, and sheets of the overture were on the bed and the floor. The candle was burnt out. It was impossible to use the new overture, which was not even finished. Schindler said a Leonore overture was played. According to Seyfried, the overture used was that to "The Ruins of Athens," and his view is now accepted, although Treitsche asserted that the "Prometheus" overture was the one chosen. After Beethoven's death, a score of an overture in C was found among his manuscripts. It was not an autograph score, as I have said, but it was bought by Tobias Haslinger at the sale of Beethoven's effects in November, 1827. This score was not dated, but a first violin part bore the words in the composer's handwriting: "Overtura in C, charakteristische Ouverture. Violino I^mo." This work was played at Vienna at a concert given by Bernhard Romberg, February 7, 1828, and it was then described as a "grand characteristic overture" by Beethoven. It was identified later, and circumstances point to 1807 as the date of composition. The overture was published in 1832 or 1833.

The order, then, of these overtures, according to the time of composition, is now supposed to be "Leonore" No. 2, "Leonore" No. 3, "Leonore" No. 1, "Fidelio." It was said that "Leonore" No. 2 was rewritten because certain passages given to the wood-wind troubled

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the players. Others say it was too difficult for the strings and too long. In No. 2, as well as in No. 3, the chief dramatic stroke is the trumpet signal, which announces the arrival of the Minister of Justice, confounds Pizarro, and saves Florestan and Leonore.

P. H.

SYMPHONIC PIECES FROM THE OPERA "LULU"

(After the tragedies "*Erdgeist*" and "*Büchse der Pandora*" of Frank Wedekind)

By ALBAN BERG

Born at Vienna, February 9, 1885

THE composer of "*Wozzeck,*" who gave six years (1914–1920) to the composition of his first opera, has, apparently with at least equal care and deliberation, brought his second to complétion (or virtual completion).*

"*Lulu,*" an opera in three acts, is based on Wedekind's tragedies "*Erdgeist*" and "*Büchse der Pandora.*" Berg dedicates the score to his master, Arnold Schönberg, on the occasion of his sixtieth birthday. The composer has drawn his suite of "*Symphonische Stücke*" from the

* Berg told Herbert L. Peyser, in the last days of November "that he had still at least two months of work to do on the instrumentation."

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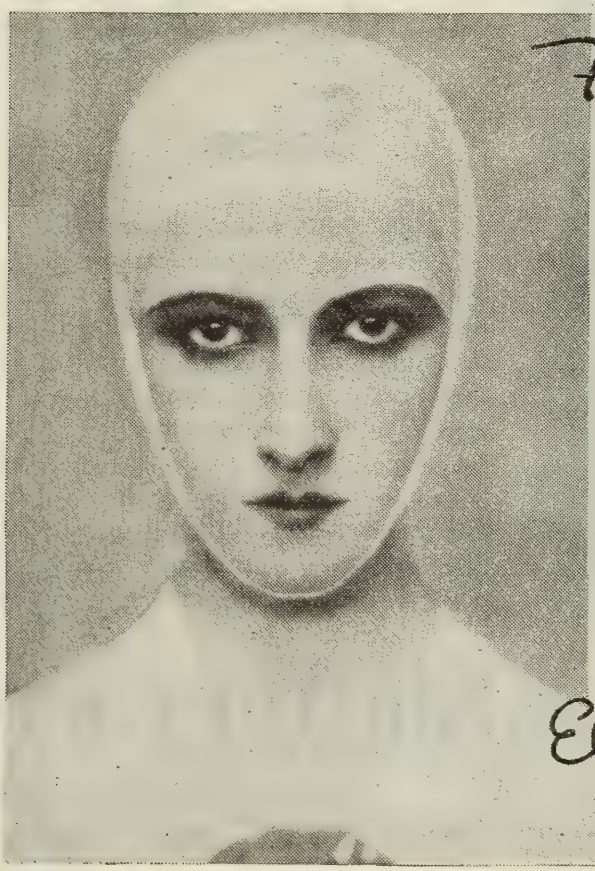
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opera (the rondo is not a direct excerpt, but is based upon the material of a scene). The suite had its first performance at the Staatsoper in Berlin, November 30 last, under the intrepid leadership of Erich Kleiber, the conductor who had likewise made *"Wozzeck"* known to the world. The *"Lulu"* performance was not without its incidents. The name of Berg had been mentioned in certain quarters in connection with *"Kunst Bolshevismus."* There was a police guard present, but no outward protest other than a single *"Heil, Mozart"* from the gallery, before the applause broke at the end.

"For nearly fifteen minutes," according to the New York Times correspondent, "a huge audience, numbering many members of the diplomatic corps, which listened with straining intensity, cheered, stamped, and applauded." The writer is compelled to add that the applause may have been prompted by something else than "mere enjoyment of the music. Demonstrations of the sort have an edge of hysteria and recall the times when Italians shouted *'Viva Verdi'* and meant something else." The difficult song of Lulu was prepared by Maria Cebotari, but she was prevented from appearing "in the hope of sabotaging the performance," and a young singer from Vienna, Lillie Claus, ably took her place on short notice. The composer was not present.

Speaking with Berg at his home in Vienna, a few days before the performance, Herbert Peyser was assured that "his technical methods



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— including his use of certain learned forms of classicism — were not conspicuously different from what they had been in *'Wozzeck.'* But whereas what had principally fascinated him in *'Wozzeck'* had been the characteristic hue and atmosphere of the numerous short scenes, the thing that engrossed him in 'Lulu' was less the scenes than the multiplicity and the delineation of Wedekind's individual characters."

"It is music different from *'Wozzeck,'*" wrote Mr. Peyser after the performance — "a music of another profile, of bigger scale and longer line, a music which despite transient resemblances is one of different premises, different moods, different affinities. It probably lacks something of *'Wozzeck's'* sharp concentration and expressionistic quality — a fact doubtless postulated by the nature of its dramatic problem. In place of the spasmodic thrusts and the jagged outlines of Berg's previous opera, there are in such pages as the rondo and the adagio extended melodic spans, unforced continuity, suave contacts." The critics of Berlin found Mahler in the music.

The characters which Frank Wedekind furnished him in *"Erdgeist"* (1893), and whose misfortunes were continued in the *"Büchse der Pandora"* (1901), are certainly not lacking color, albeit of a lurid sort. In the nineties and the pre-war years of the present century, this artist in revolt was far ahead of his age, which was in process of digesting "the time-serving of Sudermann, the dreamy complaining of Hauptmann," the moral symbolisms of Ibsen. Wedekind was in open antago-

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nism to these oblique or allusive styles. In calling a spade a spade, he chose the blackest, and called it by its name with almost hysterical insistence. He was looked at askance, even by liberal critics. " Life as seen through the medium of his plays," wrote Horace B. Samuels (in " Modernities," 1913) " is but a torrent of sex foaming over the jagged rocks of crime and insanity." He was too much for the delicacy of James Huneker, who wrote (in " Ivory, Apes and Peacocks ") that he " emptied upon the boards from his Pandora-box imagination the greatest gang of scoundrels, shady ladies, master-swindlers, social degenerates, circus people, servants, convicts, professional strong men, half crazy idealists, irritable rainbow-eaters — the demi monde of a subterranean world — that ever an astonished world saw perform their antics in front of the footlights." Percival Pollard (" Masks and Minstrels of New Germany," 1911) found in the closing scene of " Pandora's Box," " a brutality which would sicken a police reporter," but at least admitted that he had broken down certain artificial barriers and mannerisms of the theatre for once and all. " He at least has no cowardices of texts and teachings, no hymns to sing for humanity. — Whether the barriers of nicety and decency — to use words intelligible to the polite! — which Wedekind has kicked down can ever again be put up as permanently as before in art, is a fine question."

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But Wedekind's day came, and with a vengeance, after his death, which occurred in 1918. Samuel A. Eliot, Jr., translator of Wedekind's plays into English, describes in an illuminating essay (the introduction to four plays entitled "Tragedies of Sex," 1923), how an embittered and disillusioned central Europe, seeking the fundamental realities, embraced Wedekind — called him the "expressionist" of the hour.* Mr. Eliot, who traces our Eugene O'Neill back to beginnings in Wedekind, thus concludes his introduction:

"Always he dealt in will, in inner urges, often specifically in 'the hellish drive out of which no joy remains alive.' His characters, no matter how often balked, derided, or wounded, return to the attack until they are killed. Emotion is an inexhaustible force. The drama of opposed views, of contrasted attitudes on points of conduct or belief, can offer nothing so enthralling as this insatiable struggle for the most fundamental pleasures humanity knows — which never ultimately or for long are pleasures! And the same Satanic return to the attack, repeated efforts at destruction, are seen in Wedekind's own life, hurling play after play against conventional society. At last, after his death, conventional society broke down, and the forces of disruption honored him, and the confused masses sought in his other, Utopian, constructive work for light upon the society that is to come. To few writers is such posthu-

*At the moment, however, his plays are said to be under a ban.

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mous homage given; by few can such a reversal of judgment be expected. Wedekind remained ever true to himself, his deeply divided, contrary self, now appearing through his plays, now vanishing again behind his characters, but always vividly alive; one could feel him, one had the sense of human passion and struggle, of something personally experienced and sweated out, in almost all his work. Hence, in the last analysis, his hold upon our later generation: we too want life, not literature — personality, not limpid art — original thought, even destructive and extravagant, not old truths, even the deepest, newly dressed. Wedekind, like Strindberg, like Andreiev, and like Shaw, meets these demands. If America should ever have reason to turn pessimistic, Wedekind will be waiting; and even as America is, in Wedekind she can find much that is vital, life-promoting, of immediate power and worth."

Frank Wedekind seems to have inherited more than a little of his vagabondage, his instinct for the stage, his intractability, his abnormal tendencies. For years he lived the life of a wanderer, a music-hall entertainer; he even served a jail sentence. He must have known at first hand many of the unsavory types he puts into his plays. He also composed popular songs, and it is one of them which Berg has used as a theme for his variations in "Lulu." Wedekind first attracted attention with *"Frühlings Erwachen,"* a play of adolescence, which Max Reinhardt successfully produced. *"Erdgeist"* followed. *"Die Büchse der Pandora,"* written years later, and not for the stage, brought upon him a suit for obscenity, but he was exonerated, and an actable version prepared and presented. Wedekind acted Schön in *"Erdgeist,"* and in *"Pan-*

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"But the best of thy rugs, separate them and keep them apart, for none other will the men from Pray's consider. And they will buy many rugs from thee, as from thy father and my father and my father's father.

"But do not try to exact the high price on these rugs, for Pray men are shrewd buyers and wise in the ways of the Orient. Make thou the price low and the words shall be scarce cold on thy lips when thou shall feel the cash in thy hands. So will it pay thee to make the price low. Go!"

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dora" he took with striking effect the brief but grim rôle of the murderous Jack. The playwright, so Mr. Eliot informs us, later published the two plays combined into one under the title of "Lulu." Since he omitted Act III of *"Erdgeist,"* and Act I of *"Pandora,"* making a five act play, his version must be radically different from that of Berg, who uses condensations of each act.

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The title of Wedekind's *"Erdgeist"* is a sort of profession of creed. In a symbolical prologue, an animal tamer (obviously the author) invites the public to enter and behold his wild beasts. He will not show them the accumstomed fare of plays:

> "House-animals, whose morals all must praise,
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> "She was created to incite to sin,
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Both plays revolve upon the misfortunes of Lulu, who in turn brings death or disaster to all who come near her. Her career is not unlike that of Lilly in Sudermann's *"Das Hohe Lied,"* with the difference that the appeal to our sympathies is far less bald—and far more powerful. Lulu, taken from the streets as a child by Schön, a newspaper publisher, far from young, is reared and used by him, and then married off, for convenience, to the doddering sensualist Dr. Goll. The husband has engaged the painter Schwartz to perpetuate her charms upon canvas. Walking in suddenly upon an amorous scene between Lulu and Schwartz, he is seized with an apoplectic stroke.

In the second act, we find her married, though not happily, to the artist, who can neither understand nor satisfy her. Lulu, although promiscuous, is not inconstant, her attachment and devotion to her first benefactor is undying—it also underlies each step of her tragic *débâcle*. Her husband, Schwartz, learns of her real character and affection for another and commits suicide. Schön, trying to escape her, has become conventionally engaged to a charming, "innocent child," but Lulu, finding this unbearable, exerts her power over him, which she can do because his mind is giving way to a "persecution mania." She compels him to write a letter, to her dictation, breaking the engagement.

In Act IV we find her married at last to Schön, but their union is miserable, for he is now aged and feeble, mentally unstable. Lulu, whose nature requires more than he can give her, surrenders herself

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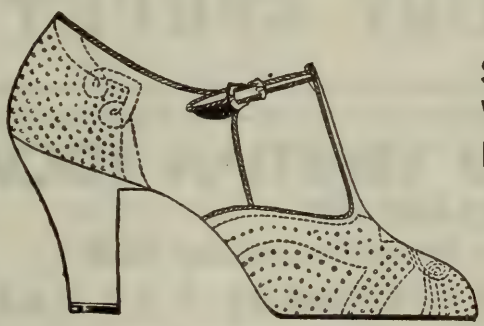
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almost mechanically to the advances of his son, whom nevertheless she does not really love. The elder Schön, discovering the degraded and humiliating situation into which he has fallen, presses a pistol upon her, saying that she must make an end of herself. But Lulu cannot do it. She is a creature of strong instincts, and among them is the instinct for life. She defends herself in a passionate speech ("Lulu's song" in Berg's suite). At this distraught moment, Schön discovers another suitor in hiding, and rushes toward him. The pistol is in Lulu's hand, and before she realizes what she is doing, she has pressed the trigger, and her husband lies dead before her. As the play *"Erdgeist"* ends, Lulu has caused the death of three men. The last she really loved, and the last she murdered, despite a possible plea of "self defense." She faces execution.

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In the second play, Lulu's associates (and Pandora's mythological box could not have held a more motley and unprepossessing lot of malignant insects) conspire to rescue her from prison — each to gratify a particular kind of greed. The escape is contrived in this way. The Countess Geschwitz, a pervert whose devotion to Lulu is abject and pitiable, takes a nurse's training, purposely exposes herself to the cholera, transmits the disease to Lulu in prison, and when the prisoner is removed to a hospital, nurses her and changes clothes with her that she may run out to freedom. Lulu lives incognito with Alva Schön, whose father she has killed. But the leeches who would hesitate not a



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moment to hand her over to the police or to sell her to any terrible fate, strip the couple, by threats of exposure, of all the money they possess. The last scene discovers a miserable attic room where Lulu is living with Alva, and Schigolch (presumably her father — a vivid pauper-type who might have stepped out from Gorki's "Lower Depths.") They are reduced to want, and Lulu must walk the streets. Her last lover turns out to be a "Jack the Ripper." He makes of Lulu a summary and bloody end.

Alban Berg, planning his opera, has used in part all of the seven acts which comprise the two dramas of Wedekind. The first three acts of *"Erdgeist"* are compressed to three scenes, and become the first act of "Lulu." The last act of *"Erdgeist"* (the murder of Schön) opens the second act of "Lulu," and the first act of the *"Büchse der Pandora"* (Lulu's escape) completes Berg's second act. The hiatus between these two scenes is filled by Berg with the introduction of a cinema with music (the ostinato of the suite), showing Lulu's imprisonment. The last act of "Lulu" consequently comprises the last two of "Pandora's Box," condensed into two scenes. Each act of "Lulu" lasts an hour.

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The score has an atonal, Schönbergian resemblance in the lack of key signatures, and the mark before every note of a sharp, flat, or natural; also in the indications, by signs, of the principal and subsidiary subjects. The Rondo, written for the orchestral suite from material in the operatic score, consists of an Andante and Hymn. The Ostinato (allegro) was written to accompany the film in Act II. The variations which follow the Song of Lulu * are used as an interlude. They are four in number: *Grandioso, Grazioso, Funebre,* and *Affettuoso.* The theme, as in d'Indy's Istar Variations, is exposed only at the end. It is a simple street ballad (borrowed from Wedekind, who wrote this sort of thing), finally stated by the wood-winds to give the effect of a hand-organ. The Finale is by turn *adagio sostenuto, lento* and *grave.* At the moment when Lulu meets her violent death, there are horrendous shrieks in the brass. The instrumentation is as follows: Two flutes and piccolo, 2 oboes and English horn, alto saxophone, 3 clarinets, 2 bassoons and double-bassoon, 4 horns, 3 trumpets, 3 trombones, bass trombone and tuba, 4 kettle-drums, bass drum, small drum, cymbals, tam tam, small gong, triangle, piano, vibraphone, harp and strings.

David Josef Bach, to whom Berg showed his music and described his purposes, writes of the score (in Modern Music, January, 1935):

* The "Song of Lulu" is inscribed "to Anton von Webern on his Fiftieth Birthday."

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"The orchestral investiture consists of triple wood and brass, and strings, harp, percussion, piano and vibraphone. If in '*Wozzeck,*' (which in no sense may be ascribed to the twelve-tone system) * the character of individual scenes may be said to have created the form, in '*Lulu*' this form-building function belongs to the character of each of the much more developed stage figures. We are indebted to the composer himself for an explanation of the idea of the opera and the way it has been carried out. In '*Wozzeck*' unity was given to many small scenes by the unity between character pieces and many musical forms, including those of absolute music. In '*Lulu*' the song forms are given preference (arias, recitatives, duets, trios, ensembles up to twelve voices). The orientation of the music rests on the human characters. For example, for the appearance of Dr. Schön the sonata form prevails; for Alva the rondo-form; for the tragic figure of the Princess Geschwitz the Greek Pentatonic. Nevertheless, unity of individual scenes, even of the individual acts is not sacrificed. This is especially marked in the meeting scene in the third act, and in the two scenes of the second, played in the

* Bach further explains this distinction in an article contributed to the Boston Transcript: "Berg made two settings of a poem by Theodor Storm, 'Schliesse mir die Augen beide,' one in 1900, the other in 1925; in between lies the whole development from tonal music to the twelve-tone system. In between, therefore, is the so-called 'atonal' music as a part of the development. Berg's opera, 'Wozzeck,' which is seventeen years older, is atonal, without yet being ordained according to the twelve-tone system. But it will not be long before we shall be able to see in 'Wozzeck' the 'Lulu' to come, and vice versa."



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same setting, Dr. Schön's residence. They are almost symmetrically constructed. The same characters are concerned in the dramatic events before the *peripeteia* as after. In the middle, after Dr. Schön's murder by Lulu, and before she is freed from prison, comes her capture and imprisonment, portrayed by a silent film with music. The music here is constructed in crab-fashion. This music of the entr'acte is at once the dividing and the unifying center of the whole work. It divides the fate of Lulu into a rising and descending line, and binds both together, where Wedekind separates them into two distinct parts. The twelve-tone scale lying at the foundation of the opera makes the unity of the music perceptible. Through division, changes of direction and transformations of this scale, variety is achieved; often the treatment practically involves leit-motives and leit-harmonies."

The "Song of Lulu" comes at the end of "*Erdgeist*" (consequently in the second act of "Lulu"). It is the frantic defense of a woman facing death. Her husband (Schön), at the end of his endurance, threatens to kill her, but she clutches the pistol:

"Wenn sich die Menschen um meinetwillen umgebracht haben, so setzt das meinen Wert nicht herab. Du hast so wie ich gewusst habe, weswegen ich Dich zum Mann nahm. Du hattest deine besten Freunde mit mir betrogen, Du konntest nicht gut auch noch Dich selber mit mir betrügen. Wenn Du mir Deinen Lebensabend zum Opfer bringst, so hast du meine ganze Jugend dafür gehabt. Ich habe nie in der



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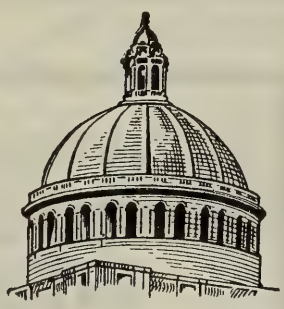
Welt etwas anderes scheinen wollen, als wofür man mich genommen hat, und man hat mich nie in der Welt für etwas anderes genommen, als was ich bin." *

It is a true picture of Lulu, whose principal failing was that she was avid for life, and ruthless in its pursuit. If her instincts were baleful, as the venom in the serpent, she but fulfilled the properties of her nature. There was no fundamental deceit in her, no pretence, no vengeful meanness. When her gaiety broke down under the pressure of villainous blackmail, there was no bitter recoil — only childlike terror. There is pathos in Lulu, but it is implied in her circumstances and actions — not sued for in the resounding, stagey speeches of a Camille.

After the shuddering chord of Lulu's ghastly disembowelment, the orchestra subsides into sombre concluding measures, while the singing voice is heard of the Countess Geschwitz, who is with Lulu at the end. She is dying, for the fiend has stabbed her in making his escape:

* " Don't call me worthless because men have killed themselves for me. You knew as well why you made me your wife as I knew why I took you for a husband. You had deceived your best friends to me, you could not well go on deceiving yourself with me. If you bring me as an offering the evening of your life, you have had in return the whole of my youth. I have always been what I have been taken for, and never tried to be anything else, and no one has mistaken me for anything but what I am."

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"Lulu!
Mein Engel —
Lass dich einmal seh'n
Ich bin Dir nah!
Bleibe Dir nah!
In Ewigkeit — " *

"Berg's whole existence," writes his friend, Dr. Willi Reich, "lies anchored in his creative efforts." Indeed, the composer has scarcely ever left Vienna, except for brief excursions. His musical talent, early apparent, was not systematically developed until, in his twentieth year, he met Arnold Schönberg. The attachment between the two has been lifelong and deepfelt. Berg's admiration and affection for his "master" is expressed in the words written for the older composer's "birthday book." † Schönberg has had plentiful cause for pride in the pupil, who, pursuing the paths laid out for him, has developed into the most striking musical individuality of the much-debated "atonal" school. Berg is in the line of Gustav Mahler, who was the first inspiration of Schönberg's youth. Berg, too, has admitted his willing indebtedness to Mahler, and it was the widow of this composer to whom he dedicated *"Wozzeck."*

* Wedekind does not quite end his play with this sentimental expression. The Countess, with her last expiring breath ejaculates a curse: "Verflucht!"
† Quoted on page 901.

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No great number of works have been written by Alban Berg, for, as Dr. Reich points out, "he is an extremely thorough artist, creating slowly." A piano sonata (1908), and four songs (to texts by Mombert and Hebbel) "are based on a Tristanesque chromaticism and on whole-tone successions." He crossed the inevitable Rubicon of tonal emancipation in his Three Orchestral Pieces (1914), after a tentative approach in his String Quartet. The Three Orchestral Pieces were his first work in the larger forms, for his other works of the time were Five Songs with Orchestra, and Four Pieces for Clarinet and Piano (these two works, according to Bach, lean toward impressionism).

These works might be considered by way of preparation for *"Wozzeck"* — the first full-length atonal opera. *"Wozzeck"* * presented a problem in unification of style, for Berg applied what had been used only in the small forms of chamber music to an opera on a large scale, with fifteen scenes. His point of departure was a fragmentary drama by the German poet, Georg Büchner (1813–1837). Its reconstruction into an opera meant not only the musical problem, but a considerable theatrical and textual scheme. The task occupied Berg (with an interruption on account of the war) from 1914 to 1920.

When Berg, the most quiet and unobtrusive of the Schönberg pupils, showed his friends a bulky finished manuscript of the greatest complexity, they were astonished and incredulous. This was pushing

* The following analysis of "Wozzeck" is quoted from Jalowitz and Schäfke:

"The story of Büchner's drama is told in a few words. From the loose concatenation of twenty-five scenes Berg chose fifteen which he grouped into three acts of five scenes each. The orderly, Wozzeck, is tormented by his superior, the Captain; by a physician to whom he surrenders himself for medical experiments that he may be able to support his beloved Marie and her child, and by visions rising out of his fantastic reveries. Marie is seduced by the Drum-Major. When Wozzeck, after torturing uncertainty, has convinced himself of her infidelity, he stabs his beloved and drowns himself."

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the Schönbergian dogma to ridiculous lengths of the unperformable and unobtainable. There was general surprise when a performance of orchestral excerpts was announced in Frankfort in 1923. The performance was an immediate success, to which was added the even greater theatrical success of the opera as conducted in Berlin, and many times repeated, by Kleiber. "*Wozzeck*" spread to twenty-five stages in Germany, and reached Vienna, Prague, Leningrad, Liège. New York first heard the Orchestral Fragments from "*Wozzeck*" under Kleiber and the New York Philharmonic Orchestra in October, 1930. Leopold Stokowski conducted a full stage performance in Philadelphia, March 19, 1931, and repeated his venture in New York.

After "*Wozzeck,*" the composer returned to the chamber forms, and wrote a Chamber Concerto for Violin, Piano, and Thirteen Wind Instruments, and a Lyrical Suite for String Quartet (1926), in which Bach finds an almost strict adherence to the twelve tone system. There is also an aria for soprano and orchestra, "The Wine," to a text of Baudelaire (1929).

The life of Berg offers no other matter for comment than the character and succession of his works. "Neither high honors, nor world-wide success," Dr. Reich has written, "distract this noble and modest artist from the conviction of his mission, or hinder his steady progress." And to this might be added the words of praise which Schönberg spoke in an affecting moment when "*Wozzeck*" was mounted at Düsseldorf. It is a fitting complement to the page of Berg in recognition of Schönberg:

"I should like to say: friendship first, yet I must say: art first. But there is really no need to hesitate. The demands of friendship and of art are reconcilable here. The friend may praise the artist; the artist may praise the friend, no, *must* praise, if he would be just—So hail to thee, Alban Berg!"

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THE *following dedicatory page, addressed by Alban Berg to Arnold Schönberg, appeared in a booklet written by the older composer's pupils and admirers on his sixtieth birthday. This page is headed:*

ARNOLD SCHÖNBERG
Zum 60. Geburtstag
(September 13, 1934)

G lauben und Hoffen — und Liebe zu der von Dir — wie kaum je — ge —
L ehrten deutschen Musik hast Du in mir einst erweckt.
A ber damit wuchs in mir auch zu — gleich der Glaube, die Hoffnung —
U nd die Liebe zu Dir, der Du als Meister und Freund
B eides mir: Freundschaft und Lehre geschenkt in drei der Dezennien
E iner Zeit, die durch Dich ewige Werte erhielt.

H eut, wo man fern Deiner Heimat und fern der Stadt auch, die — ach! wie
O ft und oft schon — verkannt den, der dann später ihr Stolz,
F ern der Nation sogar, deren Musik und Sprache Du Sprichst, . . .
F reudigst feiert Dein Fest, ist sich des ewigen Werts
N och kaum bewusst diese deutsche und österreichische Heimat.
U mso stolzer jedoch wird diese Heimat ein Jahr,
N ämlich: eintausendneunhundertundvierundsiebenzig feiern,
G läubig hoffend und das liebend, was heut' sie verkennt.

UND so erübrigt sich mir, nur mehr auszusprechen die Bitte,
L iebster, teuerster Freund: Gab es Dezennien vorher
I mmerschon — galt's Deine Feste zu feiern — eins meiner Werke:
E ine Widmung vor zehn Jahren des "Kammerkonzerts,"
B otschaft des Schülers, wie die der "Orchesterstücke" vor zwanzig,
E ben so sei Dir heut' "Lulu," die Oper, geweiht!

Faith and Hope — and Love for German music, with your inimitable teaching, you once awakened in me. But with it there grew in me also Faith, Hope and Love for you — who as master and friend gave me both friendship and instruction through three decades, in which you upheld enduring values.

Today, far from your home and from the city which — ah, how often! — failed to appreciate one who later became its pride, far from the very country whose music and language you speak, today when your anniversary is being celebrated joyously, this German and Austrian home is scarcely aware of enduring values. All the more proudly will this home celebrate you in some future year — 1974 — confidently accepting and cherishing that which today it underestimates.

And so there but remains for me to make this request, most loved and dearest friend: just as at previous decennials there was one of my works to celebrate your anniversary, ten years ago with the dedication of the Chamber Concerto, twenty years ago with the Orchestral Pieces, as a message from a pupil — so today let "Lulu," the opera, be dedicated to you.

SYMPHONY NO. 5, IN C MINOR, Op. 67 *

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

THERE is no date on the manuscript of Beethoven's C minor Symphony, but the first performance is on record as having taken place December 22, 1808, when the Pastoral symphony was also heard for the first time. The sketchbooks indicate that he worked long and intermittently over this symphony. The Fifth and Sixth must have been finished about the same time. It is certain that Beethoven laid his C minor aside to compose the idyllic Fourth, in 1806, the year of his engagement to Theresa von Brunswick. Thayer attributes the earliest sketches for the Fifth Symphony to 1800 and 1801, which would put its inception even before the "Eroica," of 1802. But the first sketches show no inkling of the significant matter to come. He apparently took it up occasionally while at work upon "Fidelio" and the Fourth Piano Concerto (1804–6). But the Fifth Symphony may be said to have made its real progress from 1805 until the end of 1807, when it was finished near Heiligenstadt. It was dedicated to Prince von Lobkowitz and the Count Rasumovsky. It was published in April, 1809.

* Last performed at these concerts December 15, 1933.

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Beethoven's Fifth Symphony, like other scores once considered subversive but long since sanctified by custom, both bewildered and amused its first audiences, not to speak of the orchestras and leaders who were destined to be the first purveyors of its ringing message. It is also to be recorded about the Fifth Symphony, however, that its forceful challenge almost immediately dispelled the first befuddled impressions.

When the Philharmonic Society of London first tried over the C minor Symphony, the players laughed openly, and the " conductor," in reality the concert master, laid it aside as " rubbish." This leader, who was none other than J. P. Salomon, lived to make a brave retraction. Two or three years later, after another trial of the first movement, so relates Thayer, " Salomon laid his violin upon the pianoforte, walked to the front and, turning to the orchestra said (through his nose) : ' Gentlemen, some years ago I called this symphony rubbish; I wish to retract every word I then said, as I now consider it one of the greatest compositions I have ever heard! ' "



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The very first performance, which Beethoven conducted at the "Theater an der Wien" on December 22, 1808, seems to have made no recorded impression. The Leipzig which had received the "Eroica" with much understanding in 1809, did at least as much for the Fifth. A careful and appreciative analysis appeared in the *Allgemeine musikalische Zeitung* (July 11, 1810). M. Habeneck, who had successfully labored for the cause of Beethoven in Paris from the beginning of the century, brought out the Fifth Symphony at a Conservatoire concert on April 13, 1828, a year after the composer's death. It is eloquent of Habeneck's field work in the Beethoven cause that the symphony was played at each of the four remaining concerts of the season.

Let us turn back from the Habeneck performances, which such enlightened musicians as Wagner considered without equal in Europe, to the curious "*Akademie*" in Vienna, twenty years earlier (December 22, 1808), when Beethoven labored, with rather pitiable results, to present his C minor symphony to the world. The programme, according to mod-

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ern custom, was in itself rather forbidding in bulk. Consisting entirely of "new and unheard" music of Beethoven, it began with the Pastoral Symphony (there numbered "5"), the Aria, "Ah, perfido" (Josephine Kilitzky), a Latin hymn for chorus, the Fourth Piano Concerto (played by the composer), the C minor (there numbered "6"), the sanctus from the Mass in C major, Fantasia for piano solo, and the Fantasia for Pianoforte, with orchestra and choral finale. Misfortunes beset Beethoven. There was high feeling between him and the orchestra, on account of an outbreak of temper at a concert in November. He quarrelled with the soloist, and the young and inexperienced singer who took her place grew terrified and gave a miserable exhibition at the concert. Beethoven had thought of putting his C minor Symphony at the end, on account of its effective close, but decided that it would have better attention earlier in the evening. He hurriedly completed his choral fantasia for a concluding number. There was no time for proper rehearsal; some of the parts were still wet at the performance. The consequence: a catastrophe. There was a misunderstanding about a repeat, resulting in a confusion which forced Beethoven to stop the orchestra and begin again, this time without calamity.



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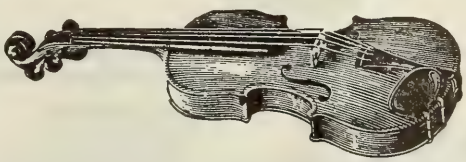
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Those now enrolled as Friends of the Orchestra number 1375, of whom 1179, attending the Boston and Cambridge concerts, are classified as Boston members, 146 are classified as New York and Brooklyn members, 37 as Providence members, and 13 as members from the other cities in which the Orchestra gives concerts. A complete list will be published in the Boston programme book of April 12–13.

Contributions from members to date amount to $55,000 toward the estimated requirement of $90,000.

In order to dispel some misapprehension subscribers to the regular concerts are reminded that only those who make contributions toward the current requirements of the Orchestra are enrolled as members of the Society.

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Among the several not too contradictory reports of the concert, the following letter of Reichardt is particularly interesting: "I accepted with hearty thanks the kind offer of Prince Lobkowitz to let me sit in his box. There we endured the bitterest cold from half past six to half past ten, and had the experience that it is easy to get too much of a good thing and still more of a loud. Nevertheless, I could no more leave the box before the end than could the exceedingly good-natured and delicate Prince, for the box was in the first balcony near the stage, so that the orchestra and Beethoven conducting it in the middle below us, were near at hand; thus many a failure in the performance vexed our patience in the highest degree. . . . Singers and orchestra were composed of heterogeneous elements, and it had been found impossible to get a single full rehearsal for all the pieces to be performed, all being filled with the greatest difficulties."

Schindler, who did not have first hand information of this concert, flatly refused to believe Ries's report of it; he simply could not credit the

LIST of CASTS in SYMPHONY HALL

As you face the stage, the casts on the right, beginning with the one nearest the stage, are as follows: Faun with Infant Bacchus (*Naples*); Apollo Citharoedus (*Rome*); Girl of Herculaneum (*Dresden*); Dancing Faun (*Rome*); Demosthenes (*Rome*); Sitting Anacreon (*Copenhagen*); Euripides (*Rome*); Diana of Versailles (*Paris*).

The casts on the left are the Faun of Praxiteles (*Rome*); Amazon (*Berlin*); Hermes Logios (*Paris*); Lemnian Athena (*Dresden, head in Bologna*); Sophocles (*Rome*); Standing Anacreon (*Copenhagen*); Aeschines (*Naples*); Apollo Belvedere (*Rome*).

The reliefs in the passage are: Bacchic Procession (*Naples*); Orpheus, Eurydice, and Hermes (*Naples*).

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species of orchestra he knew to exist in Vienna at that time as even attempting several new pieces at once. "It may be rationally assumed, *à priori,* that to bring out for the first time, and close on the heels of each other, three works of such extent, — M. Ries even adds to them the 'Fantasia for the Pianoforte,' with orchestra and vocal music, — at a period when the orchestra had not attained that degree of perfection which it has in our days, borders on the impossible. In this, as in the former period, Beethoven conducted almost all his greater works himself on their first performance. As director of the orchestra, he was neither good nor bad. His impetuosity did not permit him to arrive at the tranquillity and self-command requisite. Feeling himself what each individual instrument had to do, he strove to make each of the performers equally sensible of it, and lost himself in gesticulations, which caused a wavering in the orchestra. His hardness of hearing, whence his listening for the prescribed falling-in of particular instruments, moreover occasioned frequent delays in passages where the director ought to have urged the whole onward."

Something in the direct, impelling drive of the motto-like theme which opens the C minor Symphony has both placed it uppermost in popular approval, and challenged the curiosity of the literal-minded for



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a century past. Many are the readings which various musicians have found. The fertile Berlioz finds in the first movement Beethoven's "most private griefs, his fiercest wrath, his most lonely and desolate meditations, his midnight visions, his bursts of enthusiasm." This movement reminds him of the "terrible rage of Othello."

Sir George Grove, visioning the Countess Theresa von Brunswick as the "immortal beloved," and the inspiration of this, as well as the Fourth Symphony, finds a description of a stormy scene between the excitable master and his child pupil and fiancée of fifteen, as the very picture of the opening movement. The composer had stamped out of the house hatless, into a blizzard, while the alarmed Theresa hurried out after him with his hat and cloak. Sir George found the first and second theme to express "the two characters exactly — the fierce imperious composer, who knew how to 'put his foot down,' if the phrase may be allowed, and the womanly, yielding, devoted girl." Against this set the equally assured dictum of d'Indy, who had no doubt in the world that Giulietta Guicardi was the immortal beloved, on the grounds that one to whom Beethoven could find it in his heart to dedicate so "insipid" a piece as the F sharp minor sonata (namely, Theresa), could not have been the object of any deep passion.

In other words, a programme for the Fifth Symphony is anybody's privilege. Much stock has been placed in the stories that Beethoven once remarked of his first theme: "Thus fate knocks at the door" (Schindler), and that the notes were suggested to him by the call of the yellowhammer (Ries). Even though these two men may for once have remembered accurately and spoken truly (which in itself is assuming a good deal), the two incidents prove no more than that, in the first case, the completed symphony possibly suggested to its maker, in a passing conversational fancy, the idea of Fate knocking at the door; in the second case, his musical thought may have seized upon a chance interval and, according to a way he had, developed it into something entirely different. An accidental phrase or rhythm was constantly taking musical shape in his imagination — a domain where all things became pure music, where visual images somehow did not belong.

The sketchbooks tell a more explicit story of the creating brain. The earliest sketches for the opening theme are as vapid and feeble as the final conception is bold and striking. The early sketches for the slow movement, in the first drafts an entirely insignificant minuet, are as far removed from the tender and flowing melody which finally emerged. Perhaps nowhere is the evolution of the conceptual Beethoven more astonishing. From mild and pointless beginnings, there develops through years and concurrently with sketches for other works, a music impetuous, pregnant, and with every aspect of spontaneity.

J. N. B.

Twentieth Programme

FRIDAY AFTERNOON, March 29, *at* 2:30 *o'clock*

SATURDAY EVENING, March 30, *at* 8:15 *o'clock*

Moussorgsky Prelude to "Khovanshchina"

Moussorgsky Act III, "Khovanshchina"

Martha	Nadine Fedora
Susanna	Dora Boshoer
Dosifé	Stepan Sliepoushkin
Shaklovity	Alexis Tcherkassky
Scrivener	Ivan Ivantzoff

The Cecilia Society Chorus (Arthur Fiedler, *Conductor*)

A lecture on this programme will be given on Thursday, March 28, at 5:15 o'clock in the Lecture Hall, Boston Public Library

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Dr. SERGE KOUSSEVITZKY, *Conductor*

Programme

BEETHOVEN	Overture to "Leonore" No. 2
TCHAIKOVSKY	Violin Concerto in D major
STRAUSS	"Thus Spake Zarathustra," Tone Poem

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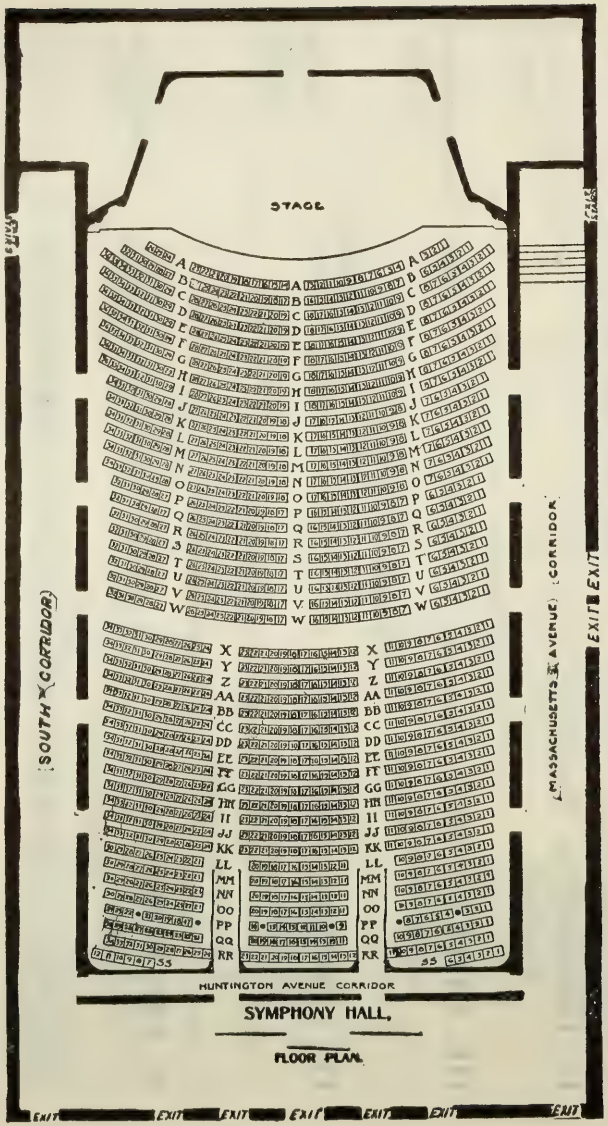
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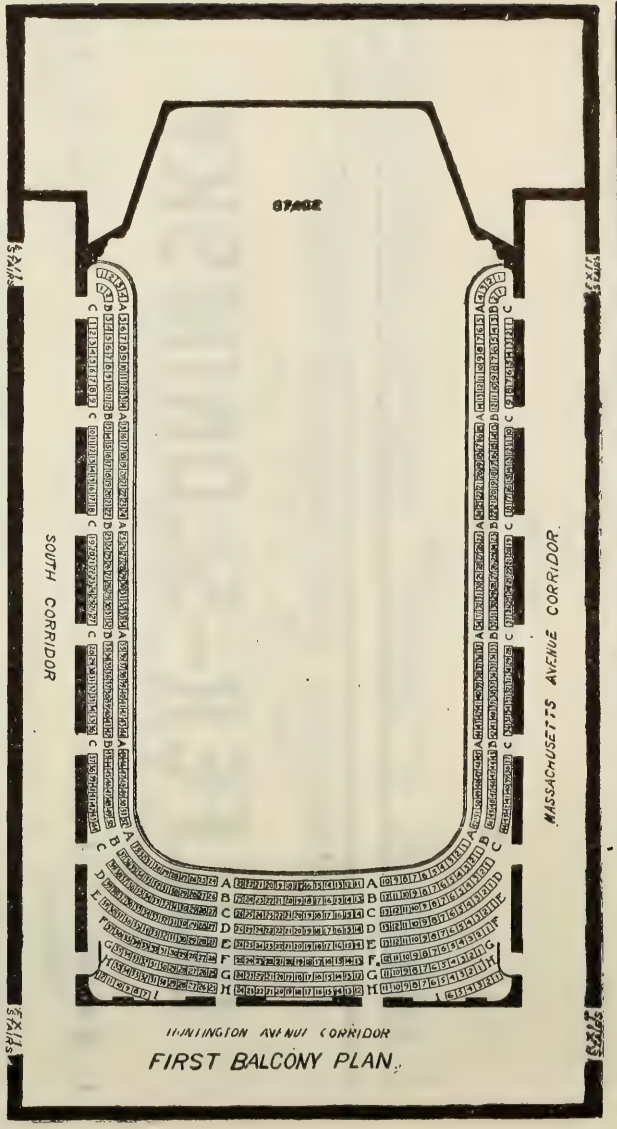
Largo, Allegretto, Andante tranquillo, Allegro marcato, Andante calmato, Presto.

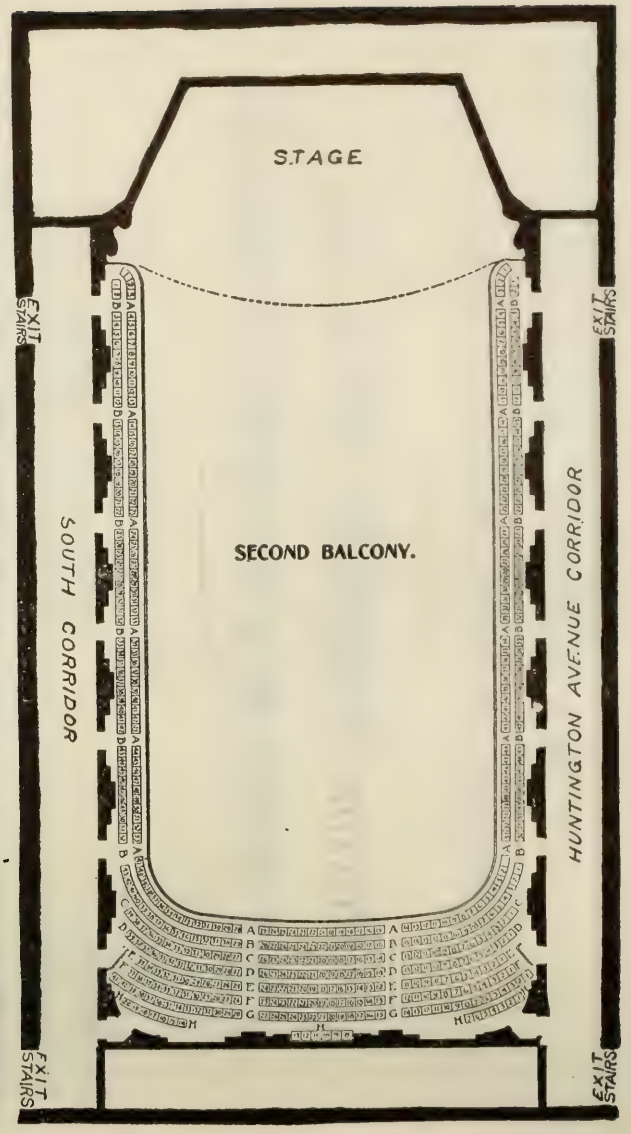
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INCORPORATED

Dr. SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes

By PHILIP HALE AND JOHN N. BURK

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MOUSSORGSKY Act III, "Khovanstchina"

Martha	NADINE FEDORA
Susanna	DORA BOSHOER
Dosife	STEPAN SLIEPOUSHKIN
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"KHOVANSTCHINA": PRELUDE TO ACT I; ACT III

By MODEST PETROVICH MOUSSORGSKY

Born at Karevo, in the government of Pskov, on March 28, 1835; died at St. Petersburg on March 28, 1881

KHOVANSTCHINA is a formidable name, especially when written as *'Chowánschtschina,'* in the German transliteration" (so writes Oskar von Riesemann, in his readable life of Moussorgsky). "The word (the accent is on the first a) looks as if it were invented to display the tongue-twisting properties of the Russian language. The last syllables hiss like a brood of snakes. What is the meaning of this monstrous word? Nothing much — its sense is more innocent than one would fancy. The last syllables are only a contemptuous suffix in Russian, like '-ery' in English. When the young Czar Peter (not yet 'the Great') was told of a plot that the two Princes Khovansky had formed against him, he dismissed the whole affair with a contemptuous shrug, and the word *'Khovánstchina!'* and gave orders to let the matter drop. The 'dropping' meant that the two Princes Khovansky, father and son, were publicly hanged; but otherwise the conspiracy had no further result, so far as the Russian Empire was concerned." Moussorgsky devised a different

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end for each of them, to suit his dramatic purposes, but was otherwise essentially faithful to history.

When in 1872 Moussorgsky took up the subject of this struggle between the old and new Russia of the seventeenth century, he had reached the fullest ardor of his creative forces. His "*Boris Godounov*," completed the year before, was in process of revision and in prospect of early performance. "*Boris*" had necessitated historical research, and "*Khovanstchina*" involved considerably more. But the subject was immensely congenial to him, and when his critical and scholarly friend, Vladimir Stassov, proposed to him this particular episode in his country's laborious growth, Modest soon became completely absorbed. Historical works, religious documents relating to the schism in the church at the time, and the self immolation of the fanatical "Old Believers" who died rather than see a line of their holy writ altered, the musical modes of the sect (the Raskolniki), all this data became to him a matter of great moment.

In trying to use the abundance of material that Stassov had outlined for him, Moussorgsky soon realized that one opera could not quite hold all of the principal figures and events of this page in Russian history. The young Czar Peter, and his weak-minded brother Ivan, his older sister, the Czarevna Sophia, who was regent when the two boys ruled Russia, these he excised from his plot.

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He sensed, on the other hand, effective theatrical matter in the revolt of the Streltsi, the nominal imperial bodyguards, who were incited by the Prince Ivan Khovansky in his attempt to place his son André upon the throne. The gathering conspiracy, its suppression, the tragic debâcle of Khovansky, and the consequent defeat of the Old Believers, who as defenders of the religious tradition of old Russia, necessarily stood in with the more political minded Streltsi — these events furnished the composer with plentiful drama and suspense.

"In the centre of the plot," Stassov had written to Moussorgsky, "I wanted to put the majestic figure of Dosife, the leader of the Raskolniki, a strong, energetic man of keen intellect and vast experience, who, as a controlling force, guided the acts of the two princes Khovansky, the representatives of the old, fanatical, gloomy Russia, and Golitzin, the representative of the culture of western Europe, which was beginning to find favor among the courtiers of the Czarevna Sophia." Moussorgsky indeed made the "Raskolniki," or Old Believers (Raskol is Russian for "schism") a main theme of his drama, and concluded the opera with their suicide by fire, their fanatical acceptance of death in preference to yielding to a ritual and textual reform in the Greek Church. Dosife, the patriarchal leader of the Raskolniki, became in a way the outstanding figure of *"Khovanstchina,"* particularly when the part was interpreted by Chaliapin.



"A Musical Folk-Drama" Moussorgsky called this, as he had called "*Boris*," and like "*Boris*," "*Khovanstchina*" was for him essentially a drama of the vast Russian people, mutely suffering under oppression, the pawns of irresponsible monarchs and plotters after power. "The past in the present, that is my theme," wrote the composer to Stassov. "'We have made progress!' That is a lie! We are still at the same point. On paper, in books, we have progressed, but really we are still just where we were. So long as the people itself cannot make out what is being done with it, so long as it does not *itself* will what is to happen to it — it is still *just where it was*. Public benefactors play their part magnificently, win glory, and record it, but the people still groans, and drinks to stifle its groans, and groans all the louder — and is *exactly where it was before*."

Moussorgsky found in the character of Martha (in history, the Princess Sitzky, who fled her iniquitous palace and embraced the church), a member of the Old Believers, who cannot forget her infatuation for the young Prince Khovansky, although he has cast her callously aside in favor of the German bourgeois, Emma, "the unwilling victim," as one writer puts it, in typical libretto English, "of his amorous importunities." His introduction, Moussorgsky calls "Dawn on the Moskva River." It is a musical landscape in which the composer prepares his audience to see the quarters of the Streltsi in Moscow, in the early morning. Riesemann attributes the "five melodic variations" which

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are the basis of this prelude to " a method of musical expression long familiar to the Russian people, through their popular songs. When a song is sung in a Russian village — especially by several singers in succession — no two stanzas are usually sung alike. Each singer tries to introduce individual variations in the melody to suit his or her own voice and mood, and in accordance with the meaning of the particular verse. Thus the song loses all rigidity and seems to be a living, breathing organism, capable of varying with every moment. This peculiarity of Russian folk-song becomes in Moussorgsky's hands a most effective means of musical expression, which he employs in many of his works, and nowhere more successfully than in this prelude; it is always the same landscape, somewhat melancholy and monotonous, that we see before us, and yet it seems constantly to change its appearance, in accordance with the changing light."

In the first act, the Boyar Shaklovity, who works insidiously against the conspiracy, dictates to the scrivener a letter of denunciation, proscribing Prince Khovansky as plotting against the Czar. Khovansky enters, leading the Streltsi. Addressing them, he professes loyalty to the Czar Peter, and the crowd acclaim him. An altercation between the young prince and his father for the possession of Emma brings intervention from Dosife, whose power as religious leader the princes apparently dare not defy. He entrusts her to the protection of Martha.

Act II shows the palace of Prince Galitzin, the indeterminate representative of western reform. Martha, summoned on account of her



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powers of clairvoyance, is ordered by Galitzin to foretell his future, and, gazing into a basin of water, she predicts his pending disgrace and death. After her departure the prince angrily orders his servants to seize and drown her in the neighboring marshes, " to avoid scandal." The attempt fails. The act ends with the news, announced by Shaklovity, that the regent Sophia has learned of the Khovansky plot to seize the throne.

The third act * passes in the quarter of the Streltsi. " The Old Believers pass, still chanting their hymn.† Martha separates herself from them and seats herself upon a mound in front of André Khovansky's house, which occupies one side of the stage. She sings a plaintive song reminiscent of the happier days, before André's passion had cooled. She finishes by prophesying speedy retribution for his treachery. Her soliloquy is interrupted by Susanna, who has overheard her passionate references to André and is scandalised by these shameless allusions.

" When Martha resumes her song, Susanna becomes frenzied, and invokes the fires of hell against the person of the abandoned Martha.

* Rimsky-Korsakov (in his autobiography) discusses his revisions of this act: " The variations of Martha's song in Act III as well as the chorus ' Pryeryekokhom i pryepryekhom! ' (' We disputed and we argued! ') were considerably changed and worked out by me. I have said already that Moussorgsky, so often unrestrained and wanton in his modulations, occasionally ran to the other extreme: he could not struggle out of his one tonality for a long time, thus throwing the composition into utter languidness and monotony. In this case, in the latter half of Act III, from the moment of the court-clerk's entrance, he clung tenaciously to the key of E flat minor to the end of the Act. That was intolerable and with no reason whatever, as the whole section undoubtedly subdivides itself into two parts — the scene of the court-clerk and the Streltoi's appeal to old Khovansky. That first part I left in E flat minor as in the original, the other I transposed to D-minor. The result both answered the purpose better and offered greater variety."

† Montague-Nathan, " History of Russian Music."

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During the subsequent altercation between the two women, Dosife emerges from Khovansky's house and admonishes Susanna with such vigour for her arrogance and harshness toward Martha, that the dried-up old woman flies in terror from the scene.* There is a passage in which Dosife comforts Martha, and reference is made to the coming suicide of Old Believers. On their departure, Shaklovity enters from the opposite side of the stage and sings an aria, invoking God's aid on behalf of his harassed country. At its conclusion there is a rush of Streltsi, all clamouring for a detailed narrative from the letter-writer, who has heard of an attack, by Peter's guard, upon a Streltsian force, in which the latter has been completely routed. The present contingent are now harried by their wives, who arrive in a mass and upbraid them for their brutality and infidelity. When they are able once more to address themselves to the situation, they decide to ask their leader's advice. Old Khovansky comes out of his house and in response to their appeal counsels temporary submission to Peter."

The fourth act discloses the hall of Khovansky's country palace. Prince Ivan, seeking diversion from fearful thoughts in his Persian dancers, is visited by the treacherous Shaklovity, who brings him a summons from the Czarevna Sophia. Believing himself restored to favor, he arrays himself in his finest robes, but is suddenly stabbed to death

* Moussorgsky wrote to Stassov his idea of Martha — "a woman in love deserted by her lover. In a way it brings out the stupidity of André Khovansky, who has preferred a German girl as stupid as himself to this haughty, passionate woman. Martha does not reproach André with his love for the German girl, but only pities him and her."

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by an attendant of Shaklovity. A second scene in this act shows a public square in Moscow. Galitzin is being sent to exile, Khovansky is dead, the Streltsi put down and ordered to carry the axes and blocks for their own execution. At the last moment a pardon arrives from the ruling brothers, Ivan and Peter.

The final act shows the Old Believers, preparing for suicide upon a great funeral pyre. Dosife has exhorted them to choose death rather than accept the new order and renounce their faith. Martha, by an almost hypnotic influence, prevails upon André Khovansky, the prince of a lost cause, to mount the pyre with her.* The Old Believers chant their hymn, until, one by one, their voices are silenced in death.

J. N. B.

"KHOVANSTCHINA," TEXT OF ACT III

THE following English version of the text includes, in the choral parts, the translation made by Rosa Newmarch, and used in these performances.

(SCENE: *The quarter of the Streltsi opposite Bielgorod, beyond that side of the Kremlin surrounded by the river Moskva. In the background, opposite to the spectators, is a solid wooden wall, fastened by huge joists. Beyond the river, a glimpse of Bielgorod. Afternoon. The Old Believers pass through the quarter accompanied by the crowd.*)

* Again, let us turn to the composer's description of this scene in a letter written as he was at work upon it: "The women appear from the forest, all in white shrouds, with candles in their hands; one of them utters a piercing cry: 'Death is upon us,' and runs after the Brothers, bidding them also clothe themselves in white and take candles in their hands. André Khovansky is bewildered — the fool cannot imagine what is going on in the settlement. After the love-theme from the incantation, the heretic whispers in his ear: 'Beloved, thy last hour is at hand, embrace me for the last time — I am true to thee till death; to die with thee is but to sink into a pleasant sleep. Hallelujah!' (She bows low before him.)"

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CHORUS (*the Old Believers*):

We have triumphed, we have over-come and put to flight the Evil One, and driven forth his heresy, the root of all the mischief born of the Enemy. We have vanquished all the falsehoods of the Devil! We have triumphed!

(*The stage becomes gradually empty. Martha, unperceived, remains behind the rest. She sits on a mound near the house of Prince Khovansky. Susanna steals in, and overhears her song.*)

MARTHA:

I, a thoughtless young maiden, went through the fields covered with dried grass. I, poor maiden, wearily made my way day and night towards my beloved — but alas! I found him not. Softly creeping along I finally found his house, knocked on the door but without response. Do you remember me, my dear? Ah, be not faithless to me. For you alone I have yearned, and my heart still hears your words. Like the lights before the altar, you and I will burn as one. In the clear flame, see the souls about us passing. What have you done to your sweetheart? What have you done to her freedom? In your turn you will soon feel her vengeance, shining and cruel!

SUSANNA:

Blasphemy! No pardon for your sin. Ah! see Hell yawning, fiends rejoicing, red flames leaping from the fiery abyss.

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"Thou art young, my son. And I am old. Go thou now to the tents of thy tribe and into the hills to the tents of the mountain people, even as I have done. And gather their rugs, the good and the poor; the new and those that were woven when I was like unto thee.

"And bring them back to the market here and await the buyers from far away over the blue waters who will come and bargain with thee.

"But the best of thy rugs, separate them and keep them apart, for none other will the men from Pray's consider. And they will buy many rugs from thee, as from thy father and my father and my father's father.

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MARTHA:
Mother, please, why are you afraid? For me life is only tears in this desolate world. (*Aside*) Faith, I speak like a book.
SUSANNA (*listening*):
What is this, child! What deceit? What means your shameful song of love?
MARTHA:
You heard my song, then! You came to spy on me. Like a thief you wished to steal from my poor heart its secret! Mournful mother, I have never hidden my love. You shall know the whole truth.
SUSANNA:
Oh, God!
MARTHA (*drawing near Susanna*):
All trembling at his avowals, on my lips I felt his kisses!
SUSANNA:
Hush, say no more. With such words you raise a demon, lead me into sin!
MARTHA:
No, Mother, no, you must listen. If you understood the awful fire that consumes a heart, if you had been a woman who loves and yields with all her soul, mother, you would pardon many sins touched by the anguish of love.
SUSANNA:
Am I wandering, Lord Jesus, am I dreaming! Am I upon the verge of madness? Or can it be the Devil tempts me?
MARTHA (*turning towards Khovansky's house*):
Don't you remember me, oh my dear?
SUSANNA:
Oh, help me God, save me, keep me far from the tempter! I feel a longing for vengeance consuming my heart. (*To Martha*) You have tried to tempt me. The spirit of

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evil has entered my being. Now let the brethren judge your cursed sorceries. I will reveal them. I will have you burned at the stake!

DOSIFE:

Why are you angry?

MARTHA:

Good Father! Mother Susanna is angry because I have spoken frankly, hiding nothing.

DOSIFE:

And why are you angry? Surely, Susanna, you are led by your pride. Why will you wound the grieving heart of a sister in God?

SUSANNA:

No, I will not give way.

DOSIFE:

You? You, Susanna? You are giving joy to Belial, releasing Hell's forces. See — behind thee stand grinning legions of devils, gnashing and wailing, dancing and howling. Away, child of Belial! There she goes. She is still running! (*Approaching Martha*) Ah, my dear child, take courage. Russia needs our help. Join our cause truly to our country.

MARTHA:

Behold me cast aside, abandoned!

DOSIFE:

By Prince André? The traitor!

MARTHA:

Yes. He wished my life.

DOSIFE:

And you his!

MARTHA:

Like the lights before the altar, you and I will burn as one. In the clear flame, see the souls about us passing.

DOSIFE:

To burn — awful martyrdom! No, not yet, my Dove.

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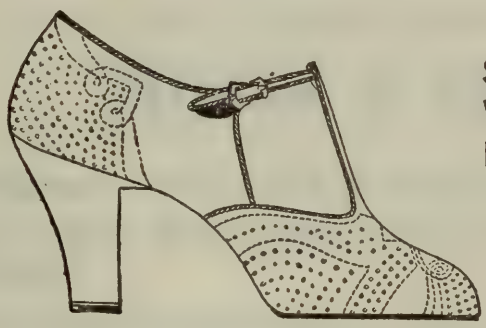


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MARTHA:

Ah, Father, what torture is my love. Never to find peace! It seems to me that I have broken God's law, that my love was a forbidden thing. If it is really then a sin, Father, my poor love, take then my life. It is yours; thus my flesh will die but my spirit shall be saved!

DOSIFE:

Martha! My poor unhappy child. Am I too not a great sinner! Let us submit ourselves to God. Come with me. Courage, my Dove. Be not afraid of loving. All will be well with thee. Come, child. (*Exit both*).

SHAKLOVITY:

All is quiet in the camp. Sleep Russian people, though foes are watching. Ah! unhappy Russia, my dear country. Who can deliver thee from trouble? Must thy soil be trampled by enemies? Do the cruel Germans wait to profit by thy fate? The Tartar yoke once oppressed thee, and the hand of the boyards was hard. Now no longer the heavy tax, no more oppressive Tartars, but still art thou distressed, suffering, yet patient. Oh, my God, thou who see'st from the boundless expanse of Heaven our sinful world: Who knowest the secrets of all men's hearts, their sorrow and weariness, let thy guiding light shine upon us. Have pity on our country. Let there soon appear in our midst one of Thine elect, who shall raise our land out of suffering. Oh God of strength, forgive our errors and hear my prayer: Oh let not Russia fall into the hands of ruthless foes!

CHORUS (*Streltsi behind the scenes*):

Get ye up, my lads, arouse! To wake the dead would not be harder! Come, awaken brave Streltsi!

SHAKLOVITY:

The troop is waking. Peaceful and harmless lambs of Prince Khovansky. Sing while you may. Your day will soon be over.

CHORUS (*Streltsi*):

Now, fall in and march, Streltsi. Say, comrade, are you feeling fit? How do last night's

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flagons sit? A morning cup would steady me, I'm thinking. Well, why not? Let's seek a tavern? Who's for a drink? Oh, ho! March along! All is right, there is nothing wrong. But just here, last night's beer makes me feel a trifle queer. No, we must not blame the wine. Drunkenness lurks in the vine, reeling, falling, Ho! Staggering, sprawling, on we go! Let him sleep awhile, good Christian folks, just let him sleep it off. Hoy! hoy! don't be beat! Hoy! hoy! find your feet! For your couch at present, must be far from pleasant. Ho, Streltsi, set the town afire, ravage and destroy; work your will, my jolly fellows! If a grudge you bear, to some neighbor there, theft or gossip, now repay, there's no need to spare! How you march, Streltsi! How you march, old fellow! Now the row begins in the town of Moscow. Oh, ho! Now then, march bully men. Have no fear and never flinching. Watch o'er Russia, guard the Empire.

THE WIVES OF THE STRELTSI (*entering and attacking their men folk*) :

Oh, good for nothings, a fine pack of swine, oh, shameless spendthrifts, and all drunk as Lords. None dares scold you, none dares hold you. Homes and children deserted, wives and babies left to starve.

CHORUS (*Streltsi*) :

Why are the women all gone frantic? Come here to vex us and upbraid us? Scolding, jawing, bearing weapons too. That's enough, stop this row, wives!

THE SCRIVENER (*entering breathlessly*) :

Alas, misfortune! I'm exhausted. I'm half dead.

CHORUS (*Streltsi*) :

Now you fool, what this? Surely you have had a thrashing. See, he's trembling; shaking so, he scarce can breathe.

THE SCRIVENER:

Oh, how fearful. I have not been beaten or abused.

CHORUS (*Streltsi*) :

And what made you hit on the bright clever notion of running to tell us this wonderful rigmarole?



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THE SCRIVENER:

Fear confused me, death scared my wits. But it matters not now, since I must die soon. The truth. Know now the truth. I saw the troops riding full tilt this way.

CHORUS (*Streltsi*) :

The troops?

THE SCRIVENER:

Let me speak! I was working near Kitaïgorod, serving a noble cause, when I heard horses approaching, snorting, neighing; clash of sabres, ring of steel, and then a cry —

CHORUS (*Streltsi*) :

Doubtless 'twas you they wanted. Wanted to take you captive. Frightened of you, my cock! Scared by the Scrivener. Yes, you may depend on it. 'Twas you they wanted.

THE SCRIVENER:

When they arrived near to Bielgorod, to the part where you Streltsi are quartered, they fell without compassion on women and children, and surrounded them —

CHORUS (*Streltsi*) :

Lies, wicked lies! All falsehoods!

THE SCRIVENER:

Suddenly there came to help them, from no one knows where, the Petrovtsy, and then the fight began. Alas! the Streltsi were beaten.

CHORUS (*men and women*) :

Lackaday! Woe! woe!

THE SCRIVENER:

And now I'd better make for safety.

KOUZKA:

Streltsi! Ask our captain whether this is true; or whether the Scrivener lied about foreign troops and the Petrovtsy. Ask him.



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CHORUS (*men and women*):
Ask him, ask him. Captain father, hither come. Captain father, come to us. We want thee here. Captain father show thyself.
PRINCE KHOVANSKY (*showing himself at the upper story of the house, and descending the steps*):
Good morrow, children, God keep you.
CHORUS (*men and women*):
We wish you joy and glory, prosperity and long life.
PRINCE KHOVANSKY:
Wherefore this call upon me? Has misfortune fallen on you unawares?
CHORUS (*men and women*):
The troops and Petrovtsy have arrived! Lead us against them!
PRINCE KHOVANSKY:
Against them? Do you remember, my men, the time we marched in blood to rescue Moscow from the traitors? Today all is changed. Honor Czar Peter. Go quietly to your houses. Go await his edict. Adieu, adieu.
CHORUS (*men and women*):
Oh, Lord God, let not our foes o'ercome us, but give us peace in our houses. Hear us, Gracious Lord, and show mercy.

THE DEVELOPMENT OF "KHOVANSTCHINA"

IT was during the seventies — the "*Khovanstchina*" years — that the "powerful coterie" drifted apart, as any group of developing, individual composers must. The lingering tie that held them together was the beloved old tyrant, Mili Balakirev. "So long as we were still under that broody hen," wrote Borodin, "we were as like as one egg to another. But when we were hatched and fully fledged, it was evident that naturally no two of us had the same feathers, and as our wings grew, each flew away in the direction he fancied." Balakirev in 1872 withdrew from music and musical life, the customary meetings of the group for score-playing and critical interchange dropped away. In that same year, Rimsky-Korsakov, who had recently been Moussorgsky's roommate, constant companion and musical adviser, married. The relations of the two friends became more and more strained, for there was a fundamental temperamental antipathy between the impulsive, improvisatory Moussorgsky and the orderly and fastidious Rimsky-Korsakov.

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Moussorgsky, intense, idealistic, could not, like Borodin, pass off an artistic disagreement with an easy gesture. He could not stand placidly by and watch urbane compromise and expediency. "These gentlemen," he wrote bitterly to Stassov at this time, "who express themselves, as it were, by drops — one drop after another, all nicely measured!"

Moussorgsky saw less and less of his colleagues, sought solitude for his work. He even broke with his brother, and reached the stage where, apparently, there were only two friends who were really close to him: Stassov, to whom he could freely confide his feelings, and Ludmilla Shestakova, his gentle and motherly friend, the sister of Glinka. When, lapsing into a hereditary weakness for drink, he would appear at her door in an unpresentable state, her understanding remonstrance, we may surmise, was free from the withering pity and thinly veiled contempt which must have estranged the sensitive Modest from his former companions.

The progress of *"Khovanstchina"* is revealed by the composer's letters to Stassov and Ludmilla Shestakova. The summer of 1872 was largely devoted to a musical and literary study of the period. The summer and autumn of 1873, he was deeply engrossed in his work. The production of *"Boris,"* in January, 1874, diverted his energies for a while, but in early March, he wrote Stassov of the resumption of

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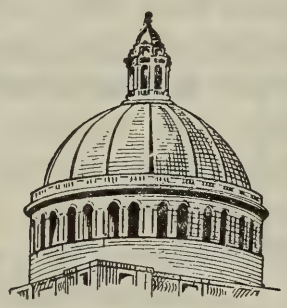
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"*Khovanstchina,*" and in August he completed the first act, and started the second, which, in turn, was ready by December (although he was to make later revisions). During 1876, he paused to reconsider and reshape his scheme, which was getting out of hand. From this year, too, Moussorgsky began increasingly to frequent taverns, and the progress of the score was retarded. Yet his letters of these last years show undiminished mental vigor, and high artistic purpose, despite Rimsky-Korsakov's bald assertion that the years from 1874 were marked by "spiritual and mental decay." He wrote much in these years — the unfinished setting of Gogol's "Fair of Sorochintzy," and some of his finest songs. It should also be borne in mind that he continued to give his best hours to his small clerkship in the "Department of Woods and Forests," by which alone he earned his meagre subsistence.

He began the third act of "*Khovanstchina*" on "New Year's Eve, 1876," and finished it on May 29, at Oranienbaum. His fragmentary "Fair of Sorochintzy" occupied him next, but most of the fourth act

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was written in 1879. On August 22, 1879, he wrote to Stassov: "Our '*Khovanstchina*' is finished." There were still only loose ends to draw together in the two years that remained of his life. The final scene of the martyrdom of the Raskolniki presented scenic problems which were never solved by the composer, and it fell to Rimsky-Korsakov to fill in the missing measures.

Whatever may be said of the taste of Rimsky-Korsakov's orchestral re-touchings and harmonic "corrections," it must be admitted that he was a true and conscientious servitor of Moussorgsky (and Borodin as well) in the preparation for posterity of the patchwork of rough draughts which constituted their scores. His later labors over "*Boris Godounov*" are well known. For two years after Moussorgsky's death (1881 and 1882) he laid aside any attempt at original composition, to bring "*Khovanstchina*" into full and performable shape. The "*Khovanstchina*" which Moussorgsky left was an appalling bundle of material, almost wholly unorchestrated, left in the form of sketches for piano with vocal parts added. Rimsky-Korsakov had persuaded him to orchestrate the chorus of the Streltsi and Martha's song for a concert which he conducted at the Free School of Music in the season 1879–1880. The "Dance of the Persian Slave Girls" was also included but Moussorgsky had not time to arrange it, and Rimsky-Korsakov wrote the orchestration — with the composer's approval. This is as far as Moussorgsky ever got towards a full score of his opera.

"*Khovanstchina*" achieved performance in 1886 by an amateur company in St. Petersburg. Rimsky-Korsakov duly submitted the completed score, in 1885, to the committee of the Imperial Maryinsky Theatre in St. Petersburg, but the opera was severely left alone (as was "*Boris Godounov*" at that time) by the reactionary officials, despite

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zealous attacks by Stassov, and the resignation from the board of Rimsky-Korsakov and Cui. Not until 1911 did the directors decide to bring *"Khovanstchina"* to the light of public performance. With Chaliapin singing the part of Dosife, leader of the Old Believers, the opera was a great success. Mr. Hale notes a performance in Moscow, in 1897. It fell to Diaghilev to reveal the opera to western Europe, in a production at the Paris Opéra in 1913. For the performances by Diaghilev's company, Igor Stravinsky and Maurice Ravel were engaged to prepare a new and faithful version, on the grounds that Rimsky-Korsakov had "not left one stone on another," according to a pronouncement of Diaghilev, after an examination of the original manuscript.* When the opera was revived in the regular Paris opera season

* The outstanding variation upon Rimsky-Korsakov's version, it may be noted, was in the closing pages, which in this case Stravinsky supplied. Rimsky-Korsakov had directed the horse-guards to enter the stage, at the end, to a music of martial rhythm of trumpets, and to fall back, horrified, at the fiery spectacle of voluntary death before them. In the version of Stravinsky the voices of the rapt Raskolniki are one by one extinguished by the flames, until the curtain falls upon a scene of dread silence. This was Stravinsky's only participation in a revision which he now disavows as a violation of his principles comparable to the "Meyerbeerization of 'Boris Godounov' by Rimsky-Korsakov."



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in 1923, the version of Rimsky-Korsakov was chosen. Serge Koussevitzky then conducted.

Sir Thomas Beecham had produced the opera in London (in English) in the autumn of 1917. The first German performance was at Frankfort am Main, February 19, 1924. The first performance in New York was in March, 1931, by a Russian group at Mecca Temple. The first full theatrical presentation there was on February 4, 1934, by the Russian Opera Company at the Casino Theatre.

J. N. B.

A SIEGFRIED IDYL *

By RICHARD WAGNER

Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883

COSIMA LISZT, daughter of Franz Liszt and the Countess d'Agoult, was born at Bellagio, Italy, on Christmas Day, 1837. She was married to Hans von Bülow at Berlin, August 18, 1857. They were divorced in the fall of 1869.

Richard Wagner married Minna Planer on November 24, 1836, at Königsberg. They separated in August, 1861. She died at Dresden, January 25, 1866.

* Last performed in this series October 16, 1931.

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Wagner and Cosima were married at Lucerne, August 25, 1870. Their son, Siegfried Wagner, was born at Triebschen, near Lucerne, on June 6, 1869.

In a letter to Frau Wille, June 25, 1870, Wagner wrote of Cosima: "She has defied every disapprobation and taken upon herself every condemnation. She has borne to me a wonderfully beautiful boy, whom I can boldly call 'Siegfried'; he is now growing, together with my work; he gives me a new long life, which at last has attained a meaning. Thus we get along without the world, from which we have wholly withdrawn."

The "Siegfried Idyl" was a birthday gift of Cosima. It was composed in November, 1870, at Triebschen. Hans Richter received the manuscript score on December 4, 1870. Wagner gave a fine copy of it to Cosima. Musicians of Zurich were engaged for the performance. The first rehearsal was on December 21, 1870, in the foyer of Zurich's old theatre. The Wesendocks were present. Wagner conducted a rehearsal



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at the Hôtel du Lac, Lucerne, on December 24. Christmas fell on a Sunday. Early in the morning the musicians assembled at Wagner's villa in Triebschen. In order to surprise Cosima, the desks were put on the stairs and the tuning was in the kitchen. The orchestra took its place on the stairs, Wagner, who conducted, at the top; then the violins, violas, wood-wind instruments, horns, and at the bottom the violoncello and doublebass. Wagner could not see the violoncello and the doublebass; but the performance, according to Richter, was faultless. The orchestra was thus composed: two first violins, two second violins, two violas (one played by Richter, who also played the few measures for a trumpet), one violoncello, one doublebass, one flute, one oboe, two clarinets, one bassoon, two horns. Richter, in order not to excite Cosima's suspicions, practised for some days the trumpet part in the empty barracks. "These daily excursions and several trips to Zurich awakened the attention of Mme. Wagner, who thought I was not so industrious as formerly." The performance began at 7.30 A.M.

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The Idyl was repeated several times in the course of the day, and in the afternoon Beethoven's Sextet was performed without the variations.

The Idyl was performed at Mannheim on December 20, 1871, in private and under Wagner's direction. There was a performance on March 10, 1877, in the Ducal Palace at Meiningen. Wagner conducted. The score and parts were published in February, 1878. The first performance after publication was at a Bilse concert in Berlin toward the end of February, 1878. The music drama "Siegfried" was then so little known that a Berlin critic said the Idyl was taken from the second act. And Mr. Henry Knight, a passionate Wagnerite, wrote verses in 1889 in which he showed a similar confusion in mental operation.

The first performance in Boston was at a concert of the Harvard Musical Association on December 19, 1878. Wagner's dedication to Cosima was in verse.

This composition first bore the title "Triebschener Idyll." The score calls for flute, oboe, two clarinets, bassoon, trumpet, two horns, and strings.

Siegfried was born while Wagner was at work on his music drama "Siegfried." The themes in the Idyl were taken from this music drama, all save one: a folk-song "Schlaf', mein Kind, schlaf' ein"; but the development of the themes was new. P. H.



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PRELUDE AND "LOVE-DEATH" FROM "TRISTAN AND ISOLDE"

By RICHARD WAGNER

Born at Leipzig on May 22, 1813; died at Venice on February 13, 1883

THE subject of "*Tristan und Isolde*" was first mentioned by Wagner in a letter to Liszt in the latter part of 1854; the poem was written at Zürich in the summer of 1857, and finished in September of that year. The composition of the first act was completed at Zürich, December 31, 1857 (some say, but only in the sketch); the second act was completed at Venice in March, 1859; the third act at Lucerne in August, 1859.

This "action" in three parts was performed for the first time at the Royal Court Theatre, Munich, June 10, 1865. The first performance in America was at the Metropolitan, New York, December 1, 1886.

The first performance in Boston was at the Boston Theatre, April 1, 1895. The last performance in this series was March 17, 1933.

The Prelude and the Love-Death were performed in concerts before the production of the opera at Munich. The Prelude was played for the first time at Prague, March 12, 1859, and Bülow, who conducted, composed a close for concert purposes. It was stated on the programme that the Prelude was performed "through the favor of the composer." The Prelude was also played at Leipzig, June 1, 1859. Yet, when Johann Herbeck asked later in the year permission to perform it in Vienna, Wagner wrote him from Paris that the performance at Leipzig was against his wish, and that, as soon as Herbeck knew the piece, he would

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understand why Wagner considered it unsuitable for concert purposes. And then Wagner put the Prelude on the programme of his concert given in Paris, January 25, 1860, and arranged the ending.

Wagner himself frequently conducted the Prelude and Love-Death, arranged by him for orchestra alone, in the concerts given by him in 1863. At those given in Carlsruhe and Löwenberg the programme characterized the Prelude as *"Liebestod"* and the latter section, now known as *"Liebestod,"* as *"Verklärung"* ("Transfiguration").

The Prelude, Langsam und schmachtend (slow and languishingly), in A minor, 6-8, is a gradual and long-continued crescendo to a most sonorous fortissimo; a shorter decrescendo leads back to pianissimo. It is free in form and of continuous development. There are two chief themes: the first phrase, sung by violoncellos, is combined in the third measure with a phrase ascending chromatically and given to the oboes.

These phrases form a theme known as the Love Potion motive, or the motive of Longing; for passionate commentators are not yet agreed about the terminology. The second theme, again sung by the violoncellos, a voluptuous theme, is entitled Tristan's Love Glance.

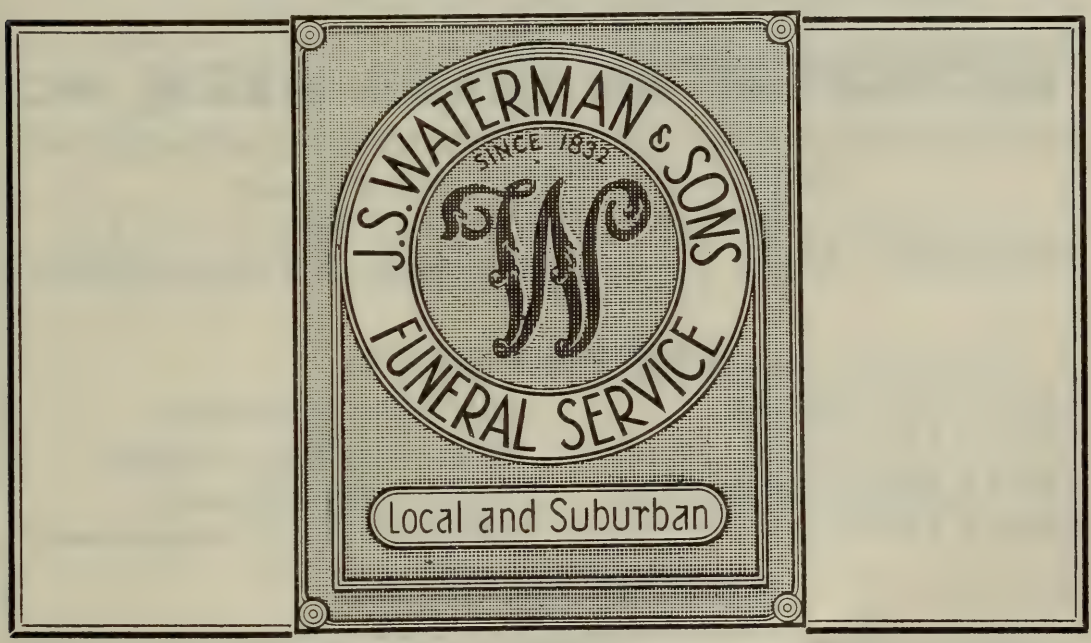
The Prelude is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, and the usual strings.

The first performance in Boston of the Prelude and Love-Death (orchestral) was at Theodore Thomas's concert of December 6, 1871.

Wagner wrote this explanatory programme:

"A primitive old love poem,* which, far from having become extinct,

* The story was known to poets long ago; to the Norman minstrel, Berould, somewhere in the



is constantly fashioning itself anew, and has been adopted by every European language of the Middle Ages, tells us of Tristan and Isolde. Tristan, the faithful vassal, woos for his king her for whom he dares not avow his own love, Isolde. Isolde, powerless to do otherwise than obey the wooer, follows him as bride to his lord. Jealous of this infringement of her rights, the Goddess of Love takes her revenge. As the result of a happy mistake, she allows the couple to taste of the love potion which, in accordance with the custom of the times, and by way of precaution, the mother had prepared for the husband who should marry her daughter from political motives, and which, by the burning desire which suddenly inflames them after tasting it, opens their eyes to the truth, and leads to the avowal that for the future they belong only to each other. Henceforth, there is no end to the longings, the demands, the joys and woes of love. The world, power, fame, splendor, honor, knighthood, fidelity, friendship, all are dissipated like an empty dream. One thing only remains: longing, longing, insatiable longing, forever springing up anew, pining and thirsting. Death, which means passing away, perishing, never awakening, their only deliverance. . . . Powerless, the heart sinks back to languish in longing, in longing without attaining; for each attainment only begets new longing, until in the last stage of weariness the foreboding of the highest joy of dying, of no longer existing, of the last escape into that wonderful kingdom from which we are furthest off when we are most strenuously striving to enter therein. Shall we call it death? Or is it the hidden wonder-world, from out of which an ivy and vine, entwined with each other, grew up upon Tristan's and Isolde's grave, as the legend tells us?" P. H.

middle of the twelfth century; to the German Eilhard von Oberge a little later; to English writers in the thirteenth century. — Ed.

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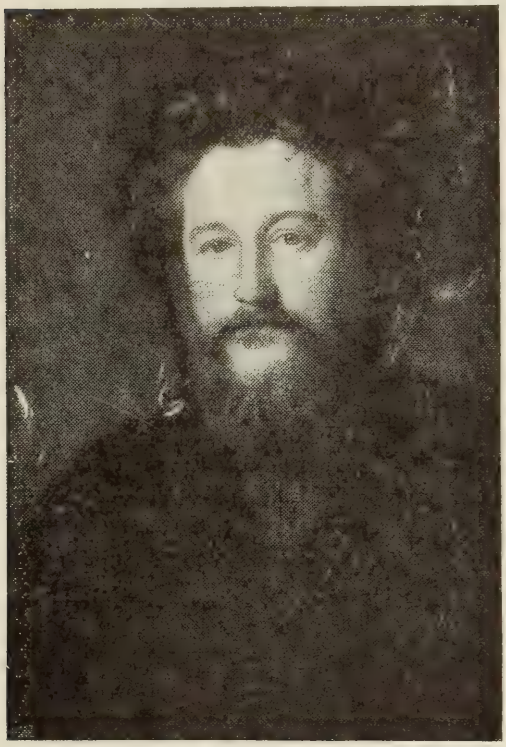
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[From *The Kingdom of Books*, by William Dana Orcutt]

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[During the coming week the Orchestra will give concerts in Baltimore, Washington, New York, and Brooklyn. The next regular pair of concerts will be given April 12 and 13.]

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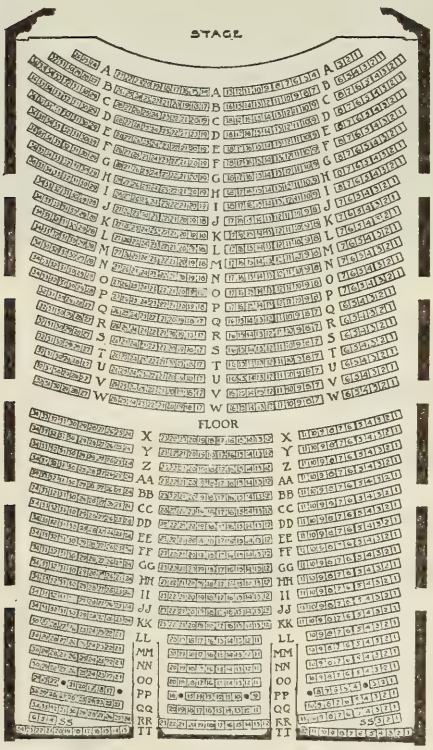
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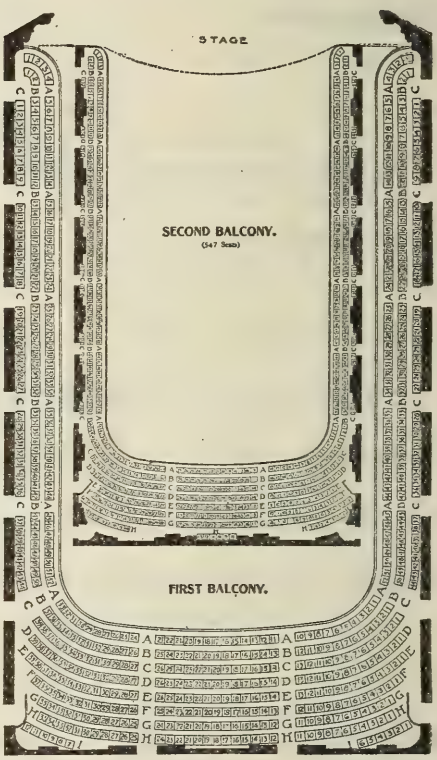
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INCORPORATED

Dr. SERGE KOUSSEVITZKY, *Conductor*

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with historical and descriptive notes

By PHILIP HALE AND JOHN N. BURK

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EPIC POEM *Op.* 55

By DAVID STANLEY SMITH

Born at Toledo, Ohio, July 6, 1877

THE title "Epic Poem" has no reference to any particular person or event, according to the composer. "However, in the mystical introduction of the work, the faster music that follows, with its graceful beginning but martial and threatening development section, and the solemn music at the end, the listener may be aware of a succession of emotional events that may be not out of harmony with the idea of the epic." The work dates from 1925, but has recently undergone new study and extensive revision.

It is practically two movements of a symphony, allegro and adagio, bound into a continuous whole. Though the key system violates the old canon of unity of tonality prescribed for the beginning and end of a composition (the tonic shifts from F to A flat) the design is rounded off by the reappearance of the first subject on the final pages, after having given way to other themes. This first subject is the material of a rather slow introductory passage leading to the allegro, the same series of notes (E, G, F, A) serving as the main subject of each of these divisions. The allegro section fulfills the demands of the sonata form by

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presenting, in addition to the principal theme, subsidiary motives and a development episode. After a shortened recapitulation the music slows down and leads into the adagio movement, with its own themes. One of these is a heavy passage for strings; the other a more genial cantilena for violins, which works its way forward after several interruptions. The adagio is less bound to classic tradition of design than is the allegro. It is a rhapsody rather than a true slow movement.

The score of Epic Poem is dedicated to Hugo Kortschak, of the Yale Music faculty. It is scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons and double bassoon, four horns, three trumpets, three trombones, tuba, harp, triangle, bass drum, cymbals, and strings.

Toledo, Ohio, is the city of Mr. Smith's birth, but New Haven has become his home, for, succeeding Horatio Parker as Dean of the Yale University School of Music, he has held that position since 1919. David Stanley Smith was the son of "a self-taught organist and composer, a business man who played the organ in Toledo churches as an avocation." His mother was a singer. Attending Yale, he was induced by the influence of Parker to devote himself to music. He went abroad to extend his musical studies, and joined the faculty at Yale in 1903. In addition to teaching classes in composition, he conducts the New Haven Symphony Orchestra, a professional organization directly affiliated with Yale.

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Mr. Smith has written much music in many forms. The Chicago Orchestra played his First Symphony in F minor, Op. 28, in 1912, and his Second Symphony in D, Op. 48, in 1918. The latter was also given by the New York Philharmonic Society, the composer conducting. In 1931 he conducted his Third Symphony, Op. 60, at concerts of the Cleveland Orchestra. That Orchestra recently gave the first performance of his newest orchestral composition, "Tomorrow, An Overture," a companion piece of "1929 — A Satire," played last season by the New York Philharmonic Orchestra under Bruno Walter. Other compositions that have received public performances are "Prince Hal," An Overture, Op. 31; "Impressions," Op. 40; "Cathedral Prelude" for organ and orchestra, Op. 54; Concerto for Violin and Orchestra, Op. 69; Sinfonietta for String Orchestra, Op. 65. The Boston Symphony Orchestra gave his "Poem of Youth," Op. 47, November 11, 1921; and *"Fête Galante,"* for Flute and Orchestra, Op. 48 (with Georges Laurent), April 13, 1923; both performances were directed by Mr. Monteux.

In the field of choral composition there are larger works, the principal one being "Rhapsody of St. Bernard," presented at the Chicago North Shore Festival in 1918.

Chamber music that has received public performance includes: Six string quartets, the most recent, Op. 71, having been played this season by the Gordon and Pro Arte Quartets; Sonata Pastorale for Oboe, Op.

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There are also "Vision of Isaiah," Symphonic Poem for Chorus, Soli, and Orchestra, Op. 58, "Four Melodies" for orchestra, and a string sextet, Op. 63, which have not been performed.

J. N. B.

SYMPHONY IN G MINOR, *Op.* 42

By ALBERT CHARLES PAUL ROUSSEL

Born at Turcoing (Nord), France, on April 5, 1869

IT was on October 23, 1930, that this symphony, written for the Boston Symphony Orchestra's fiftieth anniversary season, was first performed. The composer, then visiting America, was present. The score bears the date of completion: "Paris, March 29, 1930."

Studying the score at that time (with the composer beside him) Alfred H. Meyer wrote of its traits and contours in the Boston Evening Transcript. Mr. Meyer found the orchestration as colorful as might be

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expected from " a thoroughly modern composer whose approach to his art is primarily that of the melodist and contrapuntist. The form of the anniversary symphony owes much to the principles laid down by Franck and further developed by d'Indy. A single motiv of five notes, of arresting melodic contour, plays an important part in three of the four movements of the symphony. Such unifying device is of course essence of the practice of Franck and d'Indy.

" The symphony employs a conservative modern orchestra: woodwinds in threes, brasses in fours, the usual strings, percussion, celesta, and two harps. There are four movements: an allegro vivo which follows the usual outlines of sonata-form; an adagio of novel formal scheme; a vivace which the composer designated in conversation as a sort of valse-scherzo; an allegro con spirito, in rondo pattern.

" After three measures of introduction upon chords hard and gloomy, first violins and wood-winds at once embark upon a melody actively rhythmed, in which syncopations occasionally make themselves felt. Chords and melody are in the ecclesiastical mode called Phrygian. One proceeds to the chief contrasting theme by a series of melodies. One after another they become more lyrical; at the same time the orchestration and general harmonic texture become lighter and lighter until the principal contrasting theme is played by a flute with the lightest of string accompaniments. A brief restatement of the theme of the beginning brings the exposition to a close. Development and recapitulation are regular. But at the climax of the development section, the five-note motto which is the heart of the symphony bursts forth in glory.



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"Just as the first movement in the exposition proceeded from actively rhythmed music to music of gentler character, so the second movement by reverse process begins with an adagio, proceeds through an andante of appreciably faster tempo to a piu mosso in really rapid time values. The theme of the adagio is none other than the motiv gloriously proclaimed at the height of the first movement. The piu mosso is a fugue upon the same motiv played in rapid sixteenth notes. Flutes begin this fugue; oboes and clarinets answer; English horn and violas make a third entry; bass-clarinet, bassoon and 'cellos a fourth. Once again we reach the quiet and slow-moving adagio, once again we mount to renewed heights in another piu mosso, finally to come to rest with the mood and music of the beginning.

"The Scherzo-Valse brings cheerful relief before the symphony proceeds to the serious and vigorous business of the finale. Typical scherzo rhythms alternate with fleecy, feathery figures in flutes and high wood-winds. A 'trio-section' is lyrical in nature, with strings and a solo oboe prominent.

"In the finale a flute introduces a highly active theme; gives way to more lyrical strings; resumes for second appearance. At slower tempo strings are once more songful, now with melody which is further expansion of the central theme of the symphony. Once more the music of the beginning. Then the final ascent to the broadest of all statements, twice given, of the motto of the entire work.

"In conclusion: one finds not a scrap of evidence in the score that Roussel has written his symphony in support of any of the popular

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theories of the day. He is partisan of no musical sect. He has not "gone back" to Bach or to Buxtehude, to Rossini or to Monteverdi. He has found themes that interested him, seemed to him worthy of the best treatment that it is in him to give. He has clothed those themes with garments of purely Rousselian fashioning. He has cast the whole into a mold which, while it is conventional, shows also (especially in the Adagio and the climax of the first movement) an original reaction of a master mind upon that mold. So doing he has created a work which is Roussel and nothing else under the sun."

"I seem to see before me a portrait by Velasquez," writes Arthur Hoerée in an apt description of Albert Roussel which will revive the memory of him as a visitor to Boston in 1930. "A long face, straight forehead, small keen eyes, thin nose, drooping mustache and short pointed beard; courteous manners moreover, and above all a profound aristocracy."

The fact that Roussel began his career in the government naval service has set all his commentators vainly seeking images of the sea in his music. Because his early years offer a striking parallel to those of Rimsky-Korsakov, who also joined the navy, and who also whiled away the long inactive hours of his cruises with amateurish musical-sketches, writers have been disappointed not to find legends of the sea, a "Sadko"

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or a "Scheherazade" in his scores. "*Marin favorisé,*" René Chalupt called him, "intertwining the anchor and lyre," and the reverse of a bronze medal struck in his honor on his sixtieth anniversary shows a sort of Pan-dolphin skimming the waves, and a ship in the distance. Unfortunately for the force of these fair conceits, the subject of them has not so much as mentioned the sea in his long list of fanciful titles. It is probably true that he embraced the life of a marine officer in part from the lure of distant and strange lands. Cochin China and India, to which his voyages carried him, gave him matter which he readily turned to good account, and his roving imagination made even more extensive dream voyages in quest of the exotic.

Roussel, while undergoing his naval training in Paris, dabbled in music, and, assigned to one armored frigate and another, counted himself above all things lucky when one chanced to have a piano aboard. Pursuing a little schooled but obvious talent, he forfeited the career of his earlier choice, entered the Schola Cantorum, became (1902–1913) a teacher and shining exponent of d'Indy's post-Franckism. But Roussel was never long the docile lamb of any fold. He embraced and outgrew impressionism, developed gradually an entirely personal style.

A symphonic poem, "*Le Poème de la Forêt,*" showed like other works of this time a deep sensibility to natural beauty, not without frank sentiment. His love of nature he has never forfeited. The composer himself has written: "I love the sea, forests, life in the country, animals, the aimless existence of the country in preference to the enervating life of cities. I also love to discover in old cities treasures which their artists of many centuries ago have left behind as a heritage."

It was in accordance with these inclinations that he made more journeys to the Orient, composed in 1912 his "Evocations," a symphony

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with chorus inspired by sights and sounds of India, and about the same time the ballet, "*Le Festin de l'Araignée,*" in which the spider, the butterfly, the ant, the moth, have their parts. Since the war he wrote his opera-ballet "Padmâvati," turning once more to the allure of the east. Also outstanding among his works are the orchestral "*Pour une Fête de Printemps,*" the three symphonies ("*Le Poème de la Forêt*" is accounted the first), the Suite in F major (1926), the Piano Concerto (1929). The Psalm LXXX for Chorus and Orchestra is dated 1923. There are many other works, notably in the smaller forms.

"Austere," is a word applied to Roussel by Nicholas Slonimsky, but he hastens to qualify the expression. "The word can hardly embrace the sensuous and poignant art of an Albert Roussel — yet his is a severe simplicity that suggests a detachment in greatness.

"The lack of direct prettiness in Roussel's music may be the result of his deviation from pure impressionism. His orchestration is not rich or luscious; very often it appears lean and stripped. The augmented fourth is not a pretty interval; yet the sensitive Roussel poses it at the

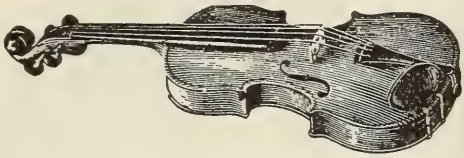
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foundation of his harmonic structure. Plucked strings do not create harmony; yet pizzicato passages, often supported by harps, are among Roussel's choicest devices. Clearly Roussel finds a new beauty in austere economy of means. Moreover, he makes it tell. When necessary, he knows how to use full orchestra to the saturation point, as in the first movement of 'Evocations.' But, compared to the orchestra of a Florent Schmitt, Roussel's palette fades. It is the magical secret of a master that makes it fluoresce with a redoubled brilliance."

And finally — André Cœuroy: "If I were a sculptor, and the Academy of Fine Arts in quest of odd subjects had given for competition 'The Music of Quadragenarians Now Living,' I should construct a four-cornered monument on which one would see Ravel representing 'Amused Gracefulness'; Dukas, 'Amorous Intelligence'; Florent Schmitt, 'Force in Childbed,' and Albert Roussel, 'Secret Tenderness.'"

Roussel has been represented as follows in the concerts in Boston of the Boston Symphony Orchestra:

1923. November 16, "*La Ville Rose,*" No. 2 of "Evocations." Pierre Monteux, conductor.

1924. October 31, Symphony in B-flat, Op. 23 — first time in the United States. Serge Koussevitzky, conductor.

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(First performance; composed for the 50th anniversary of the Boston Symphony Orchestra.)
1933. March 17, Suite in F major. J. N. B.

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THE AGE OF PASTICHE

By CONSTANT LAMBERT *

To describe the present age in music as one of pastiche may seem a sweeping generalization but, like the description of the Impressionist period as one of disruption, it is a generalization with a strong basis in fact. There are many contemporary composers of note who stand to

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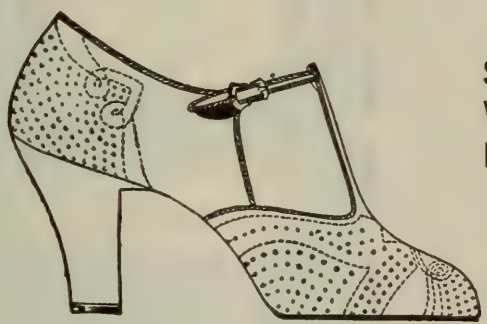
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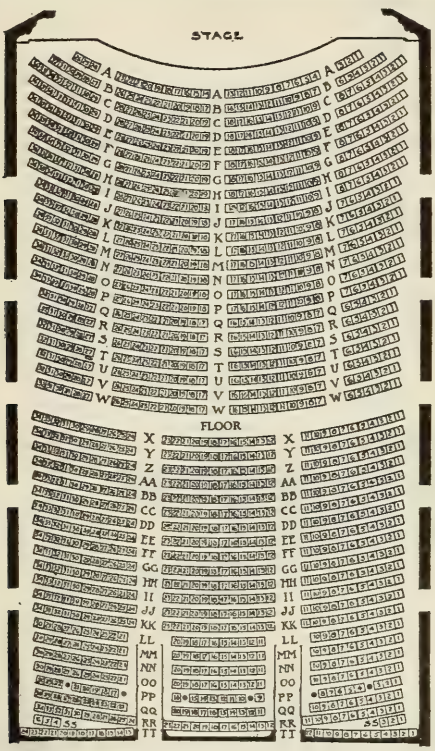
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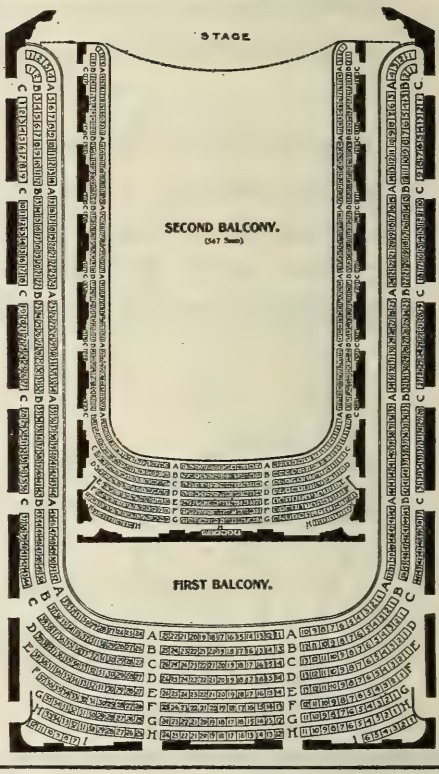
some extent outside this classification, just as there were many composers who stood outside the Impressionism of the pre-war period, but the dominant characteristic of post-war music is either pastiche or an attempted consolidation that achieves only pastiche.

Pastiche has existed in music for many years, but it is only since the war that it has taken the place of development and experiment. In the nineteenth century a number of minor composers turned out their suites in the olden style, but these mild *pièces d'occasion* no more affected the main course of music than an Olde Worlde Bunne Shoppe affects the architectural experiments of Corbusier and Mallet-Stevens. Apart from these studio pieces, pastiche has always existed in the form of stage decoration as, for example, the Mozartean divertissement in Tchaikovsky's " Queen of Spades," or the music off-stage in the second act of Puccini's " Tosca." It need hardly be pointed out, though, that these touches of dramatic colour indicated no change of heart on the part of the composer. Tchaikovsky did not write symphonies modelled on Haydn any more than Puccini set out to imitate Rossini or Mercadante.

The deliberate and serious use of pastiche, not as a curiosity or as a *pièce d'occasion* but as a chosen medium for self-expression, is the property of the post-war period alone.

The idea that music of an earlier age can be better than the music of one's own is an essentially modern attitude. The Elizabethans did not tire of their conceits and go back to the sweet simplicity of Hucbald, any more than the late Caroline composers deserted the new and airy Italian style for the grave fantasies of Dowland. Burney's " History of





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Music " is an astonishing example of the complete satisfaction with its own period so typical of the eighteenth century. To him the earlier composers were only of interest as stepping stones to the glorious and unassailable music of his own day. Passages in the earlier music which do not display the smoothness of texture that the eighteenth century looked on as technical perfection were dismissed as crudities due to lack of taste and skill.

The nineteenth century was to carry this smug attitude one stage further. The eighteenth-century masters were admired not so much for their own sake as for being precursors of the romantic school which through its sheer position in time was naturally an improvement. Once Beethoven's Symphonies were accepted they were considered as being superior to Mozart's in the way that a six-cylinder car is preferred to a four-cylinder car, or a talking to a silent film. Schumann, it is true, admired Scarlatti, but with a touch of the patronage displayed by a Lady Bountiful visiting the village, and Clara Schumann simply could not understand how Brahms could take any interest in composers earlier than Bach. Wagner's followers did not look upon *The Ring* as a way of writing operas that was different from Bellini's, but as a way that clearly was a much better one.

Even in the early twentieth century, when the attitude towards music of a past age was broader and more cultured, showing at times a certain humility, the direction taken, not only by composers but by the public and the critics, was progressive in the mechanical sense of the word. Those who were swept off their feet by Strauss and, later, by Scriabin — and they included some of our most levelheaded critics — thought nothing of referring to Mozart as a snuffbox composer in comparison with these cosmic masters; and it is clear that the more fervent admirers of Debussy and Stravinsky regarded their music as not only a reaction against Wagner, but as the death of Wagner.

That is not to say that music until the present has proceeded in a mechanical series of reactions. It is not until Stravinsky that a new movement in music is held to have automatically wiped out all traces of the

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preceding one (of which the wretched followers, like Babylonian courtiers, are forcibly immolated on the tomb of their master). The new music from Italy undoubtedly changed the course of Purcell's musical thought, but the Elizabethan spirit and technique displayed in his early string fantasias is not entirely banished from his later work, which, though experimental to a degree, and in no way reactionary yet has a distinct connection with the work of previous generations.

Revolutionary is an unsuitable word with which to describe the experimental periods of past ages. The revolutionaries of the seventeenth century were hardy pioneers who struck out boldly across undiscovered plains and cultivated the virgin soil. The revolutionaries of today are no more hardy than the man who takes a ticket on the Inner Circle, and is at liberty to travel in either direction, knowing that eventually he will arrive at the station which the fashion of the day has decreed to be the centre of the town. The modern musical revolutions are revolutions in the meanest sense of the word — the mere turning of a stationary wheel.

A great deal of pre-war music may have sounded, to use a dear old phrase, "like nothing on earth," but that at least is a negative merit from the revolutionaries' point of view. Most music of today sounds only too reminiscent of something that has previously been in existence.

Comparison to an earlier composer, at one time a well-known form of

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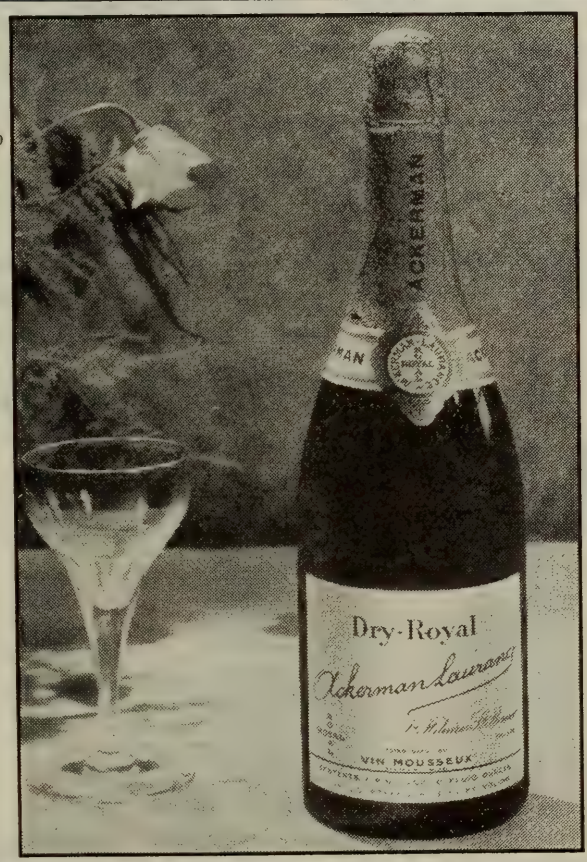
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musician-baiting, is now come to be a delicate compliment. If you had told Wagner that you admired his operas because they were "like" Cimarosa he would probably have kicked you out of the house, and I doubt if Liszt would have been best pleased if you had said that his *études transcendentales* were charming because they were "like" Couperin.

But today every composer's overcoat has its corresponding hook in the cloakroom of the past. Stravinsky's concertos (we have it on the composer's own authority) are "like" Bach and Mozart; Sauguet's music is admired because *"c'est dans le vrai tradition de Gounod";* another composer's score is praised because in it *"se retrouvent les graces étincellantes de Scarlatti."* The composer can no longer pride himself on being true to himself — he can only receive the pale reflected glory of being true to whichever past composer is credited at the moment with having possessed the Elixir of Life.

It would be a mistake, I think, to put this attitude down to a spiritual humility comparable to the quite natural inferiority complex a modern sculptor might feel in the presence of some early Chinese carving. It is more in the nature of a last refuge, comparable to the maudlin religiosity of a satiated rake. After the debauches of the Impressionist period nothing is left to the modern composer in the way of a new *frisson* save a fashionable repentance.



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Unlike the experimental period of the seventeenth century the pre-war period has led to a psychological cul-de-sac. There are many explanations of this, of which the most convincing is a simple and practical one. By 1913 music had already reached the absolute limit of complication allowed by the capacity of composers, players, listeners and instrument makers. With very few exceptions in detail — such as the piano writing of Sorabji, the polytonal choral writing of Milhaud and the quarter-tone writing of Aloys Haba — there is nothing in present-day music more complicated from any point of view than what we find in the music of twenty years ago. The composer is now faced, not with further experiment but with the more difficult task of consolidating the experiments of this vertiginous period. He is like a man in a high-powered motor car that has got out of control. He must either steer it away from the cliff's edge back to the road, or leap out of it altogether. Most modern composers have chosen the latter plan, remarking as they dexterously save their precious lives, " I think motor cars are a little *vieux jeu* — don't you? "

There is an obvious end to the amount of purely physical experiment in music, just as there is an obvious end to geographical exploration. Wyndham Lewis has pointed out that when speed and familiarity have reduced travelling in space to the level of the humdrum those in



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search of the exotic will have to travel in time, and this is what has already happened in music. The Impressionist composers vastly speeded up the facilities for space travel in music, exploring the remotest jungles and treating uncharted sea as though they were the Serpentine. Stravinsky, at one time the globe trotter par excellence, can no longer thrill us with his traveller's tales of the primitive steppe and has, quite logically, taken to time travelling instead. He reminds one of the character in a play by Evreinoff who lives half in the eighteenth century, half in the present.

The advantages of time travelling are obvious. The pioneer work has been done for you already and, owing to the increased facilities for moving from one century or decade to another, you can always be in the right decade at the right time, whereas in space travelling you may be delayed by a month or two, or even find that the intellectual world has gone on to the next port.

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IT was in the year 1900 that Rachmaninoff composed his Second Concerto, the work which contributed so largely to his early popularity, both as composer and as pianist. First publicly performed by the Philharmonic Society of Moscow on October 14, 1901 (the composer was soloist), it was published in the same year. The first performance in New York was by the Russian Symphony Society, November 18, 1905, with Raoul Pugno as pianist. The Boston Symphony Orchestra, under Max Fiedler, first played this concerto in New York, December 3, 1908, Ossip Gabrilowitsch, pianist. The composer played at the first Boston performance, December 17, 1909. Subsequent performances have been as follows: November 17, 1916 (Ossip Gabrilowitsch); January 31, 1919 (Sergei Rachmaninoff); January 27, 1922 (Wilhelm Bachaus); January 25, 1926 (Monday Evening Concert — Jesús María Sanromá).

The curious circumstances under which Rachmaninoff wrote his

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Second Concerto have been disclosed in his memoirs, published last year.* For two years Rachmaninoff suffered from a "mental depression," connected with certain *contretemps* in his career as composer and conductor in Moscow. His friends, alarmed at his state of apathy, tried various means of rousing him. A visit to Tolstoy at Yasnaya Polyana was ineffective, but treatment under a then radical Dr. Dahl, a pioneer in the field of auto-suggestion, had very decided results. "My relations had told Dr. Dahl," according to Rachmaninoff's account, "that he must at all costs cure me of my apathetic condition and achieve such results that I would again begin to compose. Dahl had asked what manner of composition they desired and had received the answer, 'A Concerto for pianoforte,' for this I had promised to the people in London and had given it up in despair. Consequently I heard the same hypnotic formula repeated day after day while I lay half asleep in an armchair in Dahl's study. 'You will begin to write your Concerto. . . . You will work with great facility. . . . The Concerto will be of an excellent quality. . . .' It was always the same, without interruption. Although it may sound incredible, this cure really helped me. Already at the beginning of the summer I began again to compose. The material grew in bulk, and new musical ideas begun to stir within me — far more than I needed for my Concerto. By the autumn I had finished two movements of the Concerto — the Andante and the Finale — and a sketch for

* "Rachmaninoff's Recollections," Told to Oskar von Riesemann.

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a Suite for two pianofortes whose Opus number 17 is explained by the fact that I finished the Concerto later by adding the first movement. The two movements of the Concerto (Op. 18) I played during the same autumn at a charity concert directed by Siloti. The two movements of my Concerto had a gratifying success. This buoyed up my self-confidence so much that I began to compose again with great keenness. By the spring I had already finished the first movement of the Concerto and the Suite for two pianofortes.

"I felt that Dr. Dahl's treatment had strengthened my nervous system to a miraculous degree. Out of gratitude I dedicated my second Concerto to him. As the piece had had a great success in Moscow, everyone began to wonder what possible connection it could have with Dr. Dahl. The truth, however, was known only to Dahl, the Satins,* and myself."

Mr. Philip Hale gives the following analysis:

I. Moderator, C minor, 2-2. Introductory chords for the pianoforte lead to the exposition of the first theme, which is given to the strings

* The Satins were the friends with whom he stayed at that time. He was married to Natalie Satin, April 29, 1902.



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while the pianoforte has an arpeggio figure in accompaniment. There is a short orchestral interlude, and the second theme, E-flat major, is announced by the pianoforte. The presentation of this subject ends with a coda in which there is passage-work for the pianoforte while there is a suggestion of the first theme in the brass choir. The section of development begins with a working-out of the first motive, at first in the orchestra. In the recapitulation, maestoso, alla marcia, the chief theme is given to the strings, while there are chords for the brass and a counter-theme for the solo instrument. The horns take the second theme in augmentation, moderato, A-flat major. The material for the coda, meno mosso, is taken from the chief theme, and the pianoforte has passage-work.

II. Adagio sostenuto, E major, 4-4. There is a short introduction with sustained harmonies for strings. These harmonies are soon reinforced by wind instruments. The pianoforte enters with a figure over which the flute and then the clarinet announces the theme on which the movement is built. The opening phrase for the clarinet has much significance in this respect. The pianoforte now has the theme and the accompaniment of a broken chord figure is given to violins (pizzicato) and clarinets. The pace is quickened for the working-out of the subject and for episodic material. There is a cadenza for the pianoforte, after which there is a repetition in part of the opening section. The coda contains a new musical thought for the pianoforte: a progression of chords in the upper part is accompanied by a broken chord figure in the left, and wood-wind instruments play against this in triplets.

III. Allegro scherzando, C minor, 4-4. There are introductory measures, and the first motive is for the pianoforte. This motive is developed. The second motive is for oboe and violoncellos, and is taken up later by the pianoforte and leads to figuration in triplets, meno mosso, for the same instrument. Then comes a section Allegro scherzando, moto primo, in which the chief theme is further developed. There is a fugato: the first violins are answered by pianoforte and lower strings. In the recapitulation section there is a suggestion of the chief theme, but the second motive is in the orchestra, this time for violins and flute, and it

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is taken up later, as it was before, by the solo instrument. The triplet figuration returns. Allegro scherzando: the chief theme is treated in imitation by the orchestra. There is an increase in speed with a crescendo, and, when the climax is reached, there is a cadenza for the pianoforte. The second theme is announced by the full orchestra maestoso, with chords for the solo instrument. There is a brilliant coda.

This concerto gained for the composer, in 1904, the Glinka prize of five hundred roubles, founded by the publisher Belaïev. It was published in 1901.

The orchestral portion of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and bass tuba, a set of three kettledrums, bass drum, cymbals, and the usual strings.

Rachmaninoff has written four pianoforte concertos. The first, in F sharp minor, Op. 1 (dedicated to his cousin, Alexander Siloti) was written in 1890–1891. It was performed by this orchestra, December 16, 1904 (Carlo Buonamici, soloist), and again played at a Monday Evening concert, November 5, 1934 (Pauline Danforth, soloist). In 1917 the composer completely recast this early work. The Third Concerto (Op. 30 in D minor, dedicated to Josef Hofmann) was written in 1909. It was played by this Orchestra, October 31, 1919 (Sergei Rachmaninoff, soloist), and March 16, 1928, (Vladimir Horowitz, soloist). The Fourth Concerto (Op. 40, in G minor) was written in 1927; it has not been performed at these concerts. J. N. B.

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Mr. Gieseking's first recital in the United States was at New York on January 10, 1926. He has appeared with this Orchestra on the following occasions:



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1930. November 28, Beethoven's Concerto No. 5, in E flat.
1933. February 10, Mozart's Concerto in C major, (K. 467).

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Born at Tikhvin, in the government of Novgorod, March 18, 1844; died at St. Petersburg, June 21, 1908

LE COQ D'OR" ("The Golden Cock"), an opera in three acts with prologue and epilogue, text by Vladimir Bielski (after Pushkin's fairy-tale *), music by Rimsky-Korsakov, was begun late in the summer

* Pushkin's poem was written at a time when the Napoleonic wars had inspired a spirit of revolt in Russia.

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of 1906. It was completed in 1907, and a production that year was planned, but the satirical treatment of monarchical institutions displeased the government censor. In March, 1909, permission was given for performance, after slight changes in the text were made. The first performance took place at Zimin's Private Opera Company at the Solodownikoff Theatre, Moscow, on September 24, 1909.

In 1912 Michel Fokine thought the opera could be turned into an opera-pantomime. The composer's family objected, saying that the work should be performed as an opera or not at all. Fokine took the work to Paris, where it was performed at the Opéra on May 24, 1914. Thamar Karsavina was the chief dancer as the Queen.

In Fokine's arrangement the action is intrusted to the ballet. The music assigned to the characters is sung by the chief singers and chorus, dressed in dull red robes, and seated on terraces set at the right and left of the stage. The scenery and costumes for the performances in New York and Boston were designed by Will Pogany. Mr. Bolm was the stage manager.

An orchestral suite has been made from the music. The first movement includes the Introduction and extracts from the first act; the second and third movements, extracts from the second act; the fourth,



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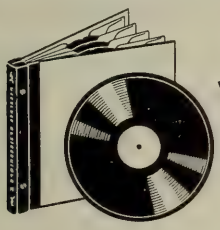


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extracts from the third act, including the Introduction, march, death of Dodon, whose brain is pierced by the golden cock, and vanishing of the Queen.

The Introduction to the opera, played at this concert, is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, two trumpets, kettledrums, side drum, cymbals, Glockenspiel, celesta, harp, and strings (with trombones at the end). In the March, a tromba alta in F, triangle, and bass drum are added.

Mrs. Rosa Newmarch says that "Coq d'Or," in spite of the Eastern origin of the tale, recalls the simple customs and daily life of the great Slav people.

In the first scene King Dodon, in a hall of his palace, is holding a council of his boyards. He is weary of royal duties, of continuous warfare with his neighbors; he craves rest. Prince Guidon, his heir, advises him to call back the troops from the frontier; the capital should be well provisioned; while the enemy is ravaging the rest of the country, the King could be quiet and in peace. Old General Polkan does not approve this plan; nor does he agree with foolish advice given by the King's younger son. The whole assembly soon quarrels over the solution of the problem.

The golden cock, given to Dodon by the royal Astrologer, is set as a weather-vane to warn against danger. The King is highly pleased. He offers to reward the Astrologer, who says he wishes neither treasures nor honors, only a diploma drawn up in legal form. "Legal?" cries the King. "I don't know what you mean. My desires and caprices are the only laws in this place." Dodon's bed is brought in. The Chatelaine

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tucks him in for a sound sleep. The cock crowing suddenly summons him to the war.

In the second act, the King and the Voyevoda Polkan come to a narrow pass where their army has been annihilated. The two royal princes have slain each other. From a tent comes the ravishingly beautiful Queen of Shemakha. Dodon is infatuated by her. With a tambourine in her hand she dances, and invites the King to dance with her. Old and fat, he obeys, and does not see that she mocks him. He begs her to be his bride. They return to the capital in a chariot of gilt.

Act III. The capital is agog to welcome Dodon and his bride. "Jump and dance, grin and bow," says Amelfa the Chatelaine, "but don't expect anything in return." The Astrologer stops the procession to obtain his reward. He demands the Queen, whereupon Dodon strikes him dead. The cock flies at Dodon and with one stroke of his beak pierces his skull. There is a thunderclap; darkness and silence, broken at last by the Queen's laughter. When it is light, lo, the Queen and the cock have disappeared. The unhappy people mourn for Dodon:

"Our Prince, without a peer, was prudent, wise, and kind; his rage was terrible; he was often implacable; he treated us like dogs; but when his rage was once over, he was a Golden King. Oh, terrible disaster! Where shall we find another king?"

In the Epilogue the Astrologer tells the people they should not be so disturbed.

Those whom you saw
Were phantoms all.
Know that in Dodon's realm
The only human beings
Were the Queen and I. That's all.

P. H.



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BACH Prelude and Fugue in G major for Organ
CARL WEINRICH

HANDEL Sonata for Violoncello (with Harpsichord)
JEAN BEDETTI

BACH Italian Concerto, for Harpsichord
RALPH KIRKPATRICK

HANDEL Sonata for Two Violins (with Harpsichord)
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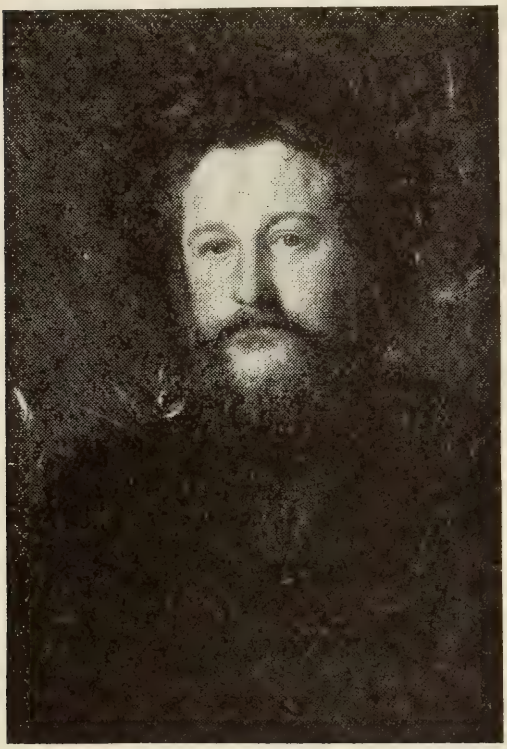
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SCHUMANN	Symphony No. 1, in B flat
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INCORPORATED

Dr. SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes

By PHILIP HALE AND JOHN N. BURK

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THE "*Johannespassion*" * was the first of five Passions which have been attributed to Bach. Among them, this and the "*Matthäus-passion*" only are complete and authentic beyond dispute. Each, according to a custom during Bach's Cantorship at Leipzig, was performed at the Good Friday Vesper service of the St. Thomas Church one year at the St. Nicholas Church the next. The St. Matthew Passion was first performed at St. Thomas' in 1729; the St. John Passion was probably Bach's inaugural score at Leipzig (other than the cantata

* A performance of this Passion was announced on April 16, 1897, as "First time in Boston." There was a chorus of fifty from the Handel and Haydn Society, a "string orchestra and flute," Mr. H. G. Tucker the conductor, and no church or auditorium specified. A performance Good Friday, 1899, at the Second Church, Copley Square, with what seems to have been more numerous participants, was announced as "the first public performance in America." This is refuted by Raymond Walter in his history of the Bethlehem Bach Choir, which he states to have sung the St. John Passion in the Pennsylvania town, June 5, 1888, under Dr. Wolle — "the premier complete rendition in America." The assertion was supported by a letter from Carl Zerrahn, then conductor of the Handel and Haydn Society in Boston, to the effect that at that time the society had given only a few fragments of the work. There is no available record of a full concert performance in Boston.

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which he submitted as candidate to the post of Cantor of the St. Thomas School, February, 1723). It is conjectured that this Passion had its performance at the St. Thomas Church, Good Friday, 1723,* a fortnight before his formal installation.

With this score, Bach turned away from the instrumental music which had so long occupied him at Cöthen, and devoted himself to the music of the Protestant Church ritual. A not inconsiderable part, but still only a part of his duties at Leipzig was to provide and perform, not only such scores as the Passions, the Magnificat, the Mass in B minor, but a new cantata for each Sunday and each Holy day. There must have been little short of three hundred cantatas in all, of which one hundred and ninety are extant.

* Spitta assumed that the performance of the St. John Passion in the "Nikolaikirche" on Good Friday of 1724 was the first, and Parry supports him: "It is true there is no proof positive of the date, but if the arguments in favor of its having been 1724 are somewhat intricate and unconvincing, the arguments in favor of any other date are not forthcoming." Arguments in favor of 1723 have been forthcoming since Spitta's time — namely by Albert Schweitzer, seconded by Charles Sanford Terry. The earlier writers rest their case on the fact that Bach was not officially installed in his position as Cantor until May 31, 1723, at which time Good Friday had passed. But the later writers point out that Bach's appointment to the Cantorate at Leipzig (actually made April 22) followed a vacancy of nearly a year, that Bach was probably sure of the position from January, and seems to have composed the Passion during that winter in Cöthen, as if with a spring performance at Leipzig in mind. The Town Council would hardly have omitted in that year the repetition of a custom firmly established by Kuhnau in 1721, merely because their new Cantor, with a freshly written Passion in his portfolio, had not been given the formalities of installation. The Council is known to have made this very exception on another occasion. In 1729, a vacancy occurring in the New Church, they arranged for one of the candidates to provide the Good Friday music.

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This astonishing output may not have been so onerous to this most fertile of composers as the meagre and ill-equipped performers which were allotted to him for its production. Leipzig could not have exacted, could not have more than dimly appreciated the great music that he gave them. When Bach, with two strokes of his quill inscribed before the title of his St. John's Passion: " J. J." (*" Jesu Juva "*), he was in reality addressing the score, not to a particular congregation, not to a miserable group of half-starved choir boys and bungling " town pipers," but simply and with whole sincerity to his God, his heart overflowing with music of love and praise. It might be questioned whether any composer since could have so addressed himself entirely without affectation, or thoughtless formality. " Like all music," wrote Bach in 1738, listing the principles of accompaniment for his pupils, " the figured bass should have no other end and aim than the glory of God and the re-creation of the soul."

Taking up the St. John Passion, Bach first concerned himself with an age-old and fully developed form, a time-sanctified relic of German Protestantism. As with other forms, he simply accepted what he found, a type of music about to pass into disuse, and lifted it, with the force of surpassing genius and devotion, to an untold degree of poignant expression. After the St. Matthew Passion, musical depiction of that dramatic narrative could go no further.



The procedure was simple enough. Bach, following established custom, took the chapters from the biblical text describing the arrest, the trial, and the crucifixion of Jesus. This text, set in the form of a dramatic recitative, he put in the mouth of the " Evangelist," by tradition a tenor voice. The direct words of Jesus (always a bass), Pilate, or Peter, were given to other singers, within the recitative, while the interjections of the crowd or the soldiery were given to the chorus. After each sorrowful episode of the story, there would be a solo, set to a text written for the occasion, an outburst of pity, or exalted devotion, as if the emotion aroused by the tragic event were too intense to be restrained. The chorales were affirmations of faith similarly inspired by the narrative, hymns where the congregation participated in the service.

A backward glance at the development of the Passion music in the German Protestant Church merely emphasizes the fact that Bach, in writing his St. John Passion, merely followed, in every respect, an immediate precedent of procedure — with the signal difference that he poured immortal feeling into the prescribed mold.

The Lutheran reformed church inherited from the Roman ritual the custom of presenting the story of the divine passion in musical form. Johann Walther, as early as 1530, set the Passions both according to St. Matthew and St. John, and after him Bartholomäus Gese left a Passion in which the Evangelist intones the narrative while from the chorus

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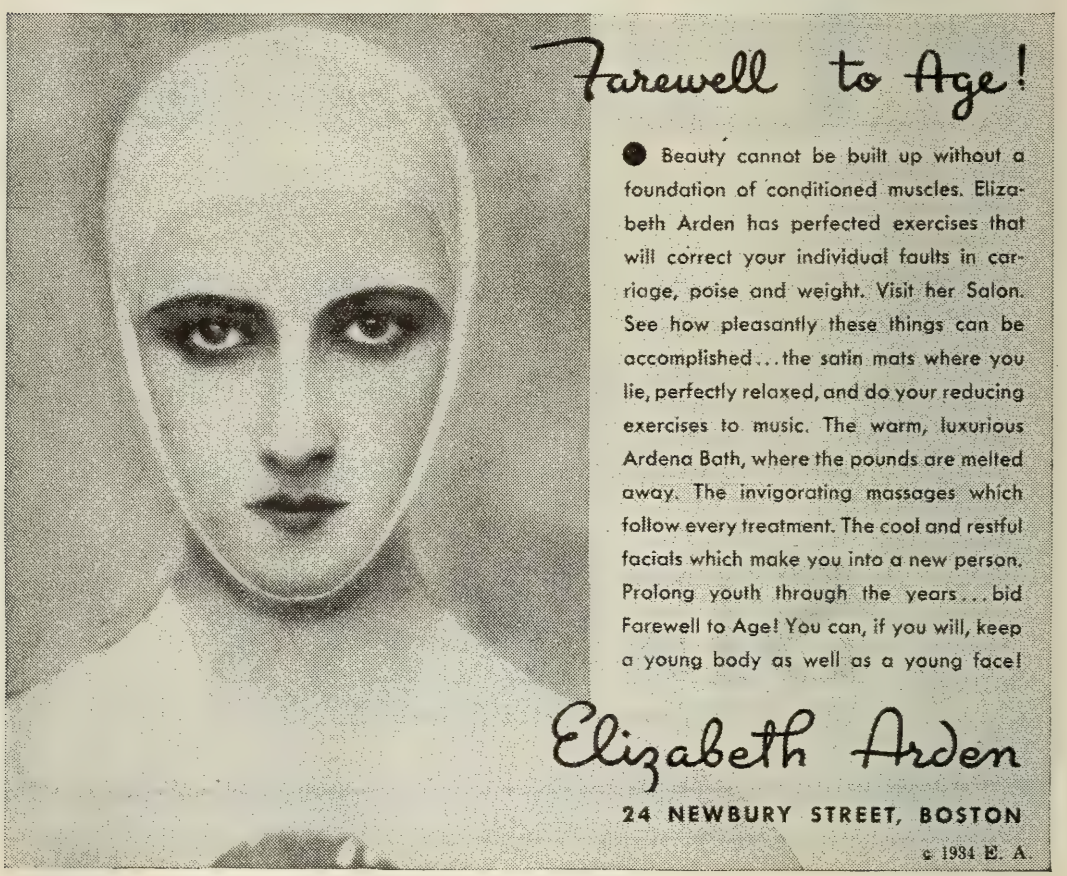
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comes not only the " Turba," the voice of the crowd, but the individual parts of Jesus, Peter, or Pontius Pilate. Heinrich Schütz, about the middle of the seventeenth century, set all four of the evangelists. It should be noted that all of the choruses were *a capella* and polyphonically treated according to Roman tradition, that the recitatives were equally circumscribed by formal custom, although in the fervor of his subject, the composer often achieved living expression. C. Hubert H. Parry notes that until this point in the development of the Passions, the chorale had not yet made its appearance.

" It is characteristic of Teutonic disposition," Parry continues, " to dwell upon things which appeal to the feelings, and, as it were, to contemplate them from various points of view. The old method of Passion music was merely to go through the story without pause. The practice of pausing and contemplating came in late in the seventeenth or the beginning of the next century, when arias for solo voices, forming commentaries on salient features of the story, were introduced; and about the same time chorales were also introduced to enable the congregation to feel that they were taking part in the solemn function. Then, as time went on, the contemporary types of artistic method came in more and more, the archaic plainsong formulas were transformed into recitative, the dramatic choruses expanded, and the points where pauses were made to contemplate and emphasise the salient situations were more effectively utilised as composers mastered the modern Italian types of



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solo and found out how to make the chorale movements more effective and interesting. By the beginning of the eighteenth century the standard of art had become very comprehensive."

In Handel's first Passion, attributed to 1704, the same writer finds the as yet un-Italianized Handel, as thoroughly Teuton as the form he was treating — the expressive and emotional freedom of recitative, the aria of contemplative character, even the plan of sequence and the choice of final chorus, provides the very pattern of the Bach to come. Still, however, the chorale is absent. In the Passion of Reinhard Keiser (1712) set to a text of B. H. Brockes, whom Bach also used, and the passion of Kuhnau, Bach's predecessor, the chorales are introduced.

In short, the form of the Passions, long held by ritual conservatism to a rigid archaism, gradually succumbed to the dramatic freedom of the operatic style, the opera having become a powerful influence in Leipzig, and when every liberty of the oratorio was admitted at the New Church, the St. Thomas Church was forced to follow suit, which it did with Kuhnau's Passion in 1721.

The score of the St. John Passion is inscribed "*J. J. Passio secūdū Joane à 4 Voci 2 Oboe 2 Violini Viola è Cont. di J. S. Bach.*" Of the 92 manuscript pages, the first 20 are in Bach's hand. This score represents the revision which the composer made for the performance of 1727.

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The Passion is scored for strings, two flutes, two oboes, organ, and continuo. The orchestra doubles the vocal parts in the chorales, and accompanies the choruses. The recitatives are accompanied only by organ or harpsichord. Parry notes the intentional absence of brilliant coloring in the instrumentation — "Bach omits trumpets as well as the horns altogether from the score of the '*Johannespassion.*' It was natural that, for a function, the object of which was the devout contemplation of the central mystery and tragedy of religion, he should choose instruments of more subdued tone, and he distributes them with evident consideration for the enhancement of the sentiment." But Bach seeks variety among the instruments of sombre character. In those numbers which represent the Jews' expostulation to Pilate, the second oboe part is given to the oboe d'amore, a deeper oboe, and in the successive tenor and soprano arias deep lamentations over Christ's death, the dark color of the oboe da caccia (or its modern equivalent, the English horn) is used. In the bass arioso, "Consider, O my soul!", a viola d'amore and lute are indicated, and in the tenor aria which follows, two viole d'amore. In the final alto air, "It is finished," the solemn moment of Jesus' death, the viola da gamba (antecedent of the violoncello) is used.

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Cöthen, Bach needed a text for his St. John's Passion, it is conjectured that the composer contrived his own verses. He must have relied upon texts of the Hamburg Councillor, Barthold Hinrich Brockes, which Handel had set. At any rate, a number of stanzas used by Bach are revisions of Brockes. Spitta, comparing the original and the borrowed lines, says, " Brockes' words are in the very worst taste, but Bach's verge on utter nonsense." Yet Schweitzer finds that Bach " avoids the insipidities of Brockes," and " turns his dramatic ideas to better purpose." His choice of the Evangelist John (if it were choice and not compulsion) has puzzled the commentators. The text of St. John narrows considerably the account of Christ's last hours. The last supper, the agony in the garden, the prophecy of Peter's denial, the suicide of Judas Iscariot, the mockery of Christ upon the cross, the convulsions of nature at his passing — these essentially dramatic episodes, which Matthew vividly treats, are omitted in the gospel of John who, devoting two chapters (18 and 19) to the story, begins with Christ's arrest. The St. Matthew Passion, beginning with the last supper, only reaches this point at the end of the first part. The St. Matthew Passion is consequently more pictorial, more popular in appeal. It is likewise more wide spread, more disjointed in its narrative, and lends itself to the interspersion of contemplative arias and chorales. The St. John Passion is as a narrative more detailed, more continuous despite the fact that Bach took from Matthew such striking episodes as the earthquake, and Peter's remorse, and incorporated them in the text of John. This narrative dwells in more detail upon the trial of Christ for his life, his questioning by Pontius Pilate and the High Priest, and his skillful answers — material less exterior, more subtle and thoughtful, and not without its tensely dramatic side. The St. Matthew Passion, containing seventy-eight successive choruses, airs, and recitatives, is considerably longer than the St.

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John Passion, which numbers only sixty-eight. The score of the St. John Passion was revised not less than three times for subsequent performances, as changes in the parts show. The score which has come down to us is that used at a performance of 1727, other choruses having been used before (such as the present closing chorus of the first part of the St. Matthew Passion, which originally opened the St. John Passion).

The score is certainly not lacking in vivid musical description; there may be mentioned the ejaculatory choruses — the shouts of "crucify him" by the crowd, the derision of the soldiery, the long melisma on the word "scourged" when violent hands are laid upon Jesus. The Saviour's last words — "It is finished" (*"Es ist vollbracht"*) are given to a falling phrase, almost a leitmotiv, which is significantly treated in the ensuing contralto air (with viola da Gamba). At its close the motiv is twice repeated adagio; there follow the words of the Evangelist: "And he bowed his head and departed." Thereupon, at this most agonized moment, the voices of the Bass solo and the chorus are raised simultaneously, the one in doubt and questioning, the other in a chorale of quiet conviction.

"In the recitatives," in the opinion of Schweitzer, "Bach has preserved in the most admirable way the special tint of the narrative as it is in St. John. His setting of the words of Jesus reproduces the superterrestrial, almost abstract elevation that characterises the Christ of the fourth Gospel from the beginning. The Jesus of St. Matthew is much more human." And Terry: "Bach's Recitative speaks a language spontaneous and natural, unfolding the narrative with the inflexions of a

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"And bring them back to the market here and await the buyers from far away over the blue waters who will come and bargain with thee.

"But the best of thy rugs, separate them and keep them apart, for none other will the men from Pray's consider. And they will buy many rugs from thee, as from thy father and my father and my father's father.

"But do not try to exact the high price on these rugs, for Pray men are shrewd buyers and wise in the ways of the Orient. Make thou the price low and the words shall be scarce cold on thy lips when thou shall feel the cash in thy hands. So will it pay thee to make the price low. Go!"

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good reader, restrained but conscious of its dramatic force and poignancy. Throughout the St. John Passion it is impersonal except in the passages which describe Peter's weeping and the scourging of Jesus. Elsewhere the Evangelist recites the story impassively at a mean pitch somewhat lower than in the St. Matthew Passion. The words of Christ are not, as there, marked by a distinguishing accompaniment. But his Recitative is of a dignified serenity which lifts his personality above the other characters."

"The Chorales," according to Spitta, "are such as Bach could write at the height of his powers. By a marvelous pliancy in the treatment of the parts, and an inexhaustible wealth of harmonic resource, he was able to distribute over the whole a fresh and varied vitality with a subtle and significant illustration of details.

"As regards the solo songs," (Spitta) "they probably all (with the exception of the aria '*Ach windet euch nicht so*' and that which subsequently took its place, 'Come, ponder, O my soul') are among the best that Bach ever wrote. How they can ever have been supposed to betray the manner of an earlier period it is hard to discover, for they almost all depart more or less, by their grand, free, and novel form, from the traditional type of aria. — The highly artistic, and, indeed, over-refined

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setting which characterizes most of these pieces no doubt prevents their having that simple charm and popular effect which is the specialty of almost all the solos in the St. Matthew Passion. The impression they leave is profound and grave, and their prevalent feeling is gloomy."

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A PASSION PERFORMANCE AT LEIPZIG

THE importance of a Holy day in the lives of the Leipzigers in Bach's pious epoch is indicated in the records kept by Johann Christoph Rost, Custodian of St. Thomas's at that time. At 1.15 on Good Friday afternoon the church bells summoned the congregation. The actual service opened at 1.45 with a hymn. The first part of the Passion was followed by a hymn, a pulpit hymn, and the sermon. Then the second part of the Passion, a Motet, the Passion Collect, another hymn, and the final blessing.

Mr. Terry, an indefatigable reconstructor of Bach's period and surrounding circumstances from all possible data, gives us a word picture of a performance of one of Bach's Passions at the *Thomaskirche*. " The performers were placed in the organ gallery at the west end of the

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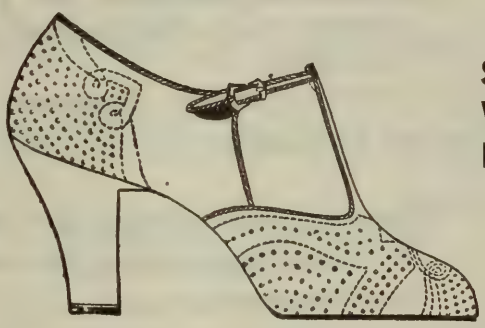
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CARL WEINRICH

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JEAN BEDETTI

BACH Italian Concerto, for Harpsichord
RALPH KIRKPATRICK

HANDEL Sonata for Two Violins (with Harpsichord)
RICHARD BURGIN *and* JULIUS THEODOROWICZ

BACH Toccata, Adagio, and Fugue in C major for Organ
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nave. . . . (Rost particularly notes that in 1736 both organs were used for the Passion performance.) The gallery also contained a Clavier; among the parts of the St. Matthew Passion is a 'Continuo pro Cembalo' for Coro II, written throughout and figured in Bach's hand. Grouped right and left were the singers and instrumentalists: the St. Matthew Passion made larger demands than others upon Bach's resources. A recent writer * supposes the Evangelist to have sung from the lectern between the nave and the chancel, an untenable suggestion. Bach's singers and a small orchestra of strings, flutes, oboes, and fagotti were massed under his close observation in the gallery. The organ was played by St. Thomas's organist; if both were used, probably St. Nicholas's organist officiated at the smaller. Bach's place was at the Cembalo, where he could keep the performance together, beating time when necessary.† From the gallery the performers looked down upon the congregation in the nave facing eastward, women in the centre, men on either hand. In the aisles of the nave, north and south, the galleries faced inwards. A low screen divided the chancel from the nave, in the middle of which rose the lectern, from which the Collect and Epistle

* Wilhelm Werker, "Die Matthäus-Passion" (1923).

† A woodcut dated 1710 shows Kuhnau in the front of the gallery beating time with a scroll in his right hand. It is worth pointing out that Bach endeavored to shift the Passion performance from St. Nicholas's to St. Thomas's in 1724, partly on the ground that the Clavier in the former church was out of order (Leipzig Council "Acta," 3 April 1724).

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were intoned on other occasions. The pulpit stood against a pillar on the south side of the nave."

Let us examine the material from which Bach had to recruit this performance. The choral forces at his disposal must have lacked stamina, for the school consisted largely of charity pupils, more prosperous burghers sending their children elsewhere. The choir was obliged to sing in the streets for alms, exposed to all weathers, which could hardly have helped their voices. The alumni totalled fifty-five, from which choirs had to be recruited for four churches. Needless to say, Bach took the best for St. Thomas's and St. Nicholas's, the services which he directly supervised. But even so, he had to content himself with twelve singers to a choir — three voices to a part. For the ornate solos, Bach was allowed no outside assistance. He had to train his own singers in new and difficult parts each week. For his orchestra, he was somewhat more fortunate as to number, but by no means as to quality. The council allowed him eight town musicians, tradesmen who had picked up some instrument in leisure hours: "musical mechanics" Schweitzer calls them, and it would be hard to dispute him.* These he

* Bach spoke thus of this allotment in a letter to the Town Council in 1730:
"The 'Numerus' of persons appointed for the church music consists of eight; as four town pipers, three skilled violinists, and one apprentice. Discretion deters me from revealing anything near the truth as to their quality and musical knowledge; however, it is a matter to be

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supplemented with his own scholars, making an orchestra of usually eighteen or twenty–two each of first violins, second violins, violas and cellos, one bass, two or three oboes, one or two bassoons, flutes, and trumpets.

J. N. B.

BACH'S PASSION ACCORDING TO ST. JOHN

THE VERSE NUMBERS TRANSLATED BY DR. T. A. LACEY

EDITED BY IVOR ATKINS

PART ONE

CHORUS

Lord and Master, in all lands the gath'ring nations hail Thee. Show by Thy Cross and Passion, Thou art the true eternal Son, whom still we know, when in Thy manhood thus brought low.

RECITATIVE

EVANGELIST: Jesus went with his disciples over the brook Cedron, where was a garden, into which he entered, and his disciples. And Judas, which betrayed him, knew the place also: for Jesus oft times resorted thither with his disciples. Judas then, having

considered that they are partly past their work and partly not in such 'exercitio' as they rightly should be."



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received a band of men and officers from the chief priests and Pharisees, cometh thither with lanterns and torches and weapons. Therefore Jesus, knowing all things that should come upon him, went forth, and said unto them,

JESUS: Whom seek ye?

EVANGELIST: They answered,

CHORUS

Jesus of Nazareth!

RECITATIVE

EVANGELIST: Jesus saith unto them,

JESUS: I am he.

EVANGELIST: Judas also, which betrayed him, was standing with them. As soon then as he had said unto them, "I am he," they went backward, and fell to the ground. Then asked he them again,

JESUS: Whom seek ye?

EVANGELIST: And they said,

CHORUS

Jesus of Nazareth!

RECITATIVE

EVANGELIST: Jesus answered,

JESUS: I told you that I am he: if therefore ye seek me, let these go their way.

CHORALE

O mighty love, O love beyond all measure,
That bids Thee walk this way of sore displeasure,
I live my life, with all the world can offer,
And Thou must suffer!

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RECITATIVE

EVANGELIST: That the saying might be fulfilled, which he spake, of them which thou gavest me have I lost none. Then Simon Peter having a sword, drew it out, and smote the high priest's servant, and cut off his right ear. The servant's name was Malchus. Then said Jesus unto Peter,

JESUS: Put up thy sword into the scabbard: shall I not drink the cup which my Father hath given me?

CHORALE

Thy will, O God, be always done on earth as in the courts of Heaven,
Give us in pain to lean thereon, to welcome joy or sorrow giv'n,
To bid rebellious flesh be still,
Nor move against Thy perfect will.

RECITATIVE

EVANGELIST: Then the band and the chief captain, and the officers of the Jews, took Jesus, and bound him, and led him away to Annas first; for he was father-in-law to Caiaphas which was the high priest that same year. Now Caiaphas was he which gave counsel to the Jews, that it was expedient that one man should die for the people.

ARIA

CONTRALTO SOLO: Chains of bondage that I wrought me, he who has brought me in my stead is wearing, He, from rankling sores that scourge me, thoroughly to purge me, wounds and death is bearing.

RECITATIVE

EVANGELIST: And Simon Peter followed Jesus, and so did another disciple.

ARIA

SOPRANO SOLO:
I follow in gladness to meet Thee,

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And hold Thee in sight, my life and my light,
Then order my way, and spare not, I pray,
Thyself to pursue me, to urge and entreat me.

RECITATIVE

EVANGELIST: Now that disciple was known unto the high priest, and entered in with Jesus into the palace of the high priest. But Peter stood at the door without. Then that other disciple, which was known unto the high priest, went out and spake unto her that kept the door, and brought Peter in. Then saith the damsel that kept the door unto Peter,

MAID: Art not thou also one of this man's disciples?

EVANGELIST: He saith,

PETER: I am not.

EVANGELIST: And the servants and officers stood there, who had made a fire of coals, (for it was cold) and they warmed themselves: and Peter stood with them, and warmed himself. The high priest then asked Jesus of his disciples, and of his doctrine. Jesus answered him,

JESUS: I have spoken openly to the world; I ever taught in the synagogues, and in the Temple, whither the Jews always resort; and in secret spake I nothing. Why askest thou me? Ask them that have heard me what I have said unto them: behold, they know what I said.

EVANGELIST: And when he had thus spoken, one of the officers which stood by, struck Jesus with the palm of his hand, saying,

OFFICER: Answerest thou the high priest so?

EVANGELIST: Jesus answered him,

JESUS: If I have spoken evil, bear witness of the evil: but if well, why smitest thou me?

CHORALE

Ah! whence this hatred shown Thee? Whose hands are laid upon Thee,
To do Thee this despite?

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Thee, who beyond our telling in man's estate excelling
Hast ordered all Thy ways aright.
'Tis I have done this wounding, by heedless sins abounding,
As sands beside the sea;
These are the blows that bruise Thee, in these Thine own refuse Thee,
And these will nail Thee to the tree.

RECITATIVE

EVANGELIST: Now Annas had sent him bound unto Caiaphas the high priest. And Simon Peter stood and warmed himself: They said therefore unto him,

CHORUS

Art thou not one of his disciples?

RECITATIVE

EVANGELIST: He denied it, and said

PETER: I am not.

EVANGELIST: One of the servants of the high priest, being a kinsman of him whose ear Peter cut off, saith,

SERVANT: Did not I see thee in the garden with him?

EVANGELIST: Peter then denied again, and immediately the cock crew. And Peter remembered the words of Jesus, and he went out, and wept bitterly.

ARIA

TENOR SOLO:
Ah! my soul, what end awaiteth thee? Who then will stand beside me?



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Shall I stay, shall I wait to see rock and mountain fall to hide me?
Nought on earth can help afford; heart is failing, shame prevailing;
Mine the deed abhorred, Yea, the servant hath denied his Lord.

CHORALE

Peter in forgetfulness thrice denied his Master;
One look moved him to confess, weeping, his disaster.
Jesu, turn to look on me, who persist in sinning;
Set my fettered conscience free, free for new beginning.

PART II

CHORALE

He, whose life was as the light, grace and truth unshaken,
In the darkness of the night like a thief was taken;
Judgment of a godless court, witness falsely offered
Scorn and spitting, ribald sport, as foretold, He suffered.

RECITATIVE

EVANGELIST: Then led they Jesus from Caiaphas into the Judgment hall: and it was early; and they themselves entered not into the Judgment hall, lest they should be defiled, but that they might eat the Passover. Pilate then went out unto them, and said,

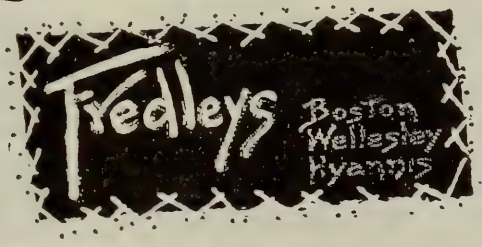
PILATE: What accusation bring ye against this man?

EVANGELIST: They answered and said unto him,

CHORUS

If this man were not a malefactor, we had not delivered him.

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RECITATIVE

EVANGELIST: Then said Pilate unto them,

PILATE: Take ye him, and judge him according to your law.

EVANGELIST: The Jews therefore said unto him,

CHORUS

It is not lawful for us to put any man to death.

RECITATIVE

EVANGELIST: That the saying of Jesus might be fulfilled, which he spake, signifying what death he should die. Then Pilate entered again into the Judgment hall, and called Jesus, and said unto him,

PILATE: Art thou the King of the Jews?

EVANGELIST: Jesus answered,

JESUS: Sayest thou this of thyself, or did others tell it thee of me?

EVANGELIST: Pilate answered,

PILATE: Am I a Jew? Thine own nation, and the chief priests have delivered thee unto me. What hast thou done?

EVANGELIST: Jesus answered,

JESUS: My kingdom is not of this world: if my kingdom were of this world, then would my servants fight, that I should not be delivered to the Jews: but now is my kingdom not from hence.

CHORALE

O King of glory, King for time unending,
How can I serve Thee, what for Thee be spending,
No heart may find wherewith due thanks to render,
Or service tender.

How can I, straining sight and expectation,
Find aught wherewith to measure thy compassion,
Or how requite Thee, working thus in blindness,
Thy loving kindness?

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RECITATIVE

EVANGELIST: Pilate therefore said unto him,

PILATE: Art thou a King then?

EVANGELIST: Jesus answered,

JESUS: Thou sayest that I am a king. To this end was I born, and for this cause came I into the world, that I should bear witness unto the truth. Everyone that is of the truth heareth my voice.

EVANGELIST: Pilate saith unto him,

PILATE: What is truth?

EVANGELIST: And when he had said this, he went out again unto the Jews, and saith unto them,

PILATE: I find in him no fault at all. But ye have a custom, that I should release unto you one at the Passover; will ye therefore that I release unto you the King of the Jews?

EVANGELIST: Then cried they all again, saying,

CHORUS

Not this man, but Barabbas.

RECITATIVE

EVANGELIST: Now Barabbas was a robber. Then Pilate therefore took Jesus, and scourged him.

ARIOSO

(*With two viole d'amore*)

BASS SOLO: Come, ponder, O my soul, thy burdened heart unbinding, with trembling hope and anxious rapture finding thy chiefest good in Jesu's sorrow. Those thorns



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that crown Him, though He suffer, to thee the flowers of heaven will seem, to thee the sweetest fruit will his sharp wormwood offer: Then gaze, for ever gaze on him.

ARIA

(*With two viole d'amore*)

TENOR SOLO:

Behold him! See his back all torn and bleeding, for pardon pleading,
Is like the face of Heaven.
Whereon, against the dark oppression of clouds that figure man's transgression,
Is set the bow by God's concession, the sign and pledge of sin forgiven.

RECITATIVE

EVANGELIST: And the soldiers plaited a crown of thorns, and put it on his head, and they put on him a purple robe, and said,

CHORUS

Hail, thou King, thou King of the Jews.

RECITATIVE

EVANGELIST: And they smote him with their hands. Pilate therefore went forth again, and saith unto them,

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PILATE: Behold, I bring him forth to you, that ye may know that I find no fault in him.

EVANGELIST: Then came Jesus forth, wearing the crown of thorns, and the purple robe; and Pilate saith unto them,

PILATE: Behold, the man.

EVANGELIST: When therefore the chief Priests and officers saw him, they cried out,

CHORUS

Crucify him!

RECITATIVE

EVANGELIST: Pilate saith unto them,

PILATE: Take ye him, and crucify him: for I find no fault in him.

EVANGELIST: The Jews answered him,

CHORUS

We have a law, and by our law he ought to die, for he made himself the Son of God.

RECITATIVE

EVANGELIST: When Pilate therefore heard that saying, he was the more afraid, and went again into the Judgment hall, and saith unto Jesus,

PILATE: Whence art thou?

EVANGELIST: But Jesus gave him no answer. Then saith Pilate unto him,

PILATE: Speakest thou not unto me? Knowest thou not that I have power to crucify thee, and have power to release thee?

EVANGELIST: Jesus answered,

JESUS: Thou couldest have no power at all against me, except it were given thee from above; therefore he that delivered me unto thee hath the greater sin.

EVANGELIST: And from thenceforth Pilate sought to release him.

CHORALE

O Christ, Thy fetters mean release for souls that lie in durance
Thy dungeon is our house of peace, for refuge and assurance.
Hadst Thou not served as thrall before, thralls were we now and evermore.

RECITATIVE

EVANGELIST: But the Jews cried out,



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CHORUS

If thou let this man go, thou art not Caesar's friend: whosoever maketh himself a king, speaketh against Caesar.

RECITATIVE

EVANGELIST: When Pilate therefore heard that saying, he brought Jesus forth, and sat down in the judgment seat, in a place that is called the Pavement, but in the Hebrew, Gabbatha. And it was the preparation of the Passover, and about the sixth hour: and he saith unto the Jews,

PILATE: Behold your King.

EVANGELIST: But they cried,

CHORUS

Away with him, crucify him!

RECITATIVE

EVANGELIST: Pilate saith unto them,

PILATE: Shall I crucify your King?

EVANGELIST: The chief Priests answered and said,

CHORUS

We have no king but Caesar.

RECITATIVE

EVANGELIST: Then delivered he him unto them to be crucified: and they took Jesus, and led him away. And he bare his cross, and went forth into a place called the place of a skull, which is called in the Hebrew, Golgotha.

ARIA

BASS SOLO: Haste, haste, poor souls ensnared in treason, get you from your noisome prison.

CHORUS

Oh where?

BASS SOLO: To Golgotha. Wings of faith for all are given, Fly!

CHORUS

Oh where?

BASS SOLO: Fly, yon Cross your haven; all your hopes are flowering there.

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RECITATIVE

EVANGELIST: And there they crucified him, and two other with him, on either side one, and Jesus in the midst. And Pilate wrote a title, and put it on the cross. And there was written: JESUS OF NAZARETH, THE KING OF THE JEWS. This title then read many of the Jews: for the place was nigh to the city where Jesus was crucified: and it was written in Hebrew and Greek, and in Latin. Then said the chief Priests of the Jews to Pilate,

CHORUS

Write thou not, the king of the Jews, but that he himself said, I am the King of the Jews.

RECITATIVE

EVANGELIST: But Pilate answered,

PILATE: What I have written, I have written.

CHORALE

Thy name is shining on me, Lord Jesu, day and night,
Thy Cross alone hath won me, my inmost heart's delight;
For now, by faith depicted, the saving truth I see,
How Thou, O most afflicted, hast shed thy blood for me.

RECITATIVE

EVANGELIST: The soldiers therefore, when they had crucified Jesus, took his garments (and made four parts, to every soldier a part) and also his coat: Now the coat was without seam, woven from the top throughout. They said therefore one to another,

CHORUS

Let us not divide it, but cast lots for it, who shall have it.

RECITATIVE

EVANGELIST: That the Scripture might be fulfilled, which saith, They parted my raiment among them, and for my vesture they did cast lots. These things therefore the soldiers did. Now there stood by the cross of Jesus, his mother, and his mother's sister, Mary the wife of Cleophas, and Mary Magdalene. When Jesus therefore saw his mother, and the disciple standing by, whom he loved, he saith unto his mother,

JESUS: Woman, behold thy son.

EVANGELIST: Then saith he to the disciple,

JESUS: Behold thy mother!

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CHORALE

See him now, the righteous one, his last hour abiding,
For his Mother, faithful son, faithful care providing.
Work, O man, for righteousness, God and man befriending;
Death shall come without distress, all disquiet ending.

RECITATIVE

EVANGELIST: And from that hour that disciple took her unto his own home. After this, Jesus knowing that all things were now accomplished, that the Scripture might be fulfilled, saith,

JESUS: I thirst.

EVANGELIST: Now there was set a vessel, full of vinegar: and they filled a sponge with vinegar, and put it upon hyssop, and put it to his mouth. When Jesus therefore had received the vinegar, he said,

JESUS: It is finished.

ARIA

(*With viola da gamba*)

CONTRALTO SOLO: All is fulfilled, O hope to fainting souls extended! This mournful night shows me thy day of labour ended. The Lion of Judah fought the fight, and hath prevailed. It is finished.

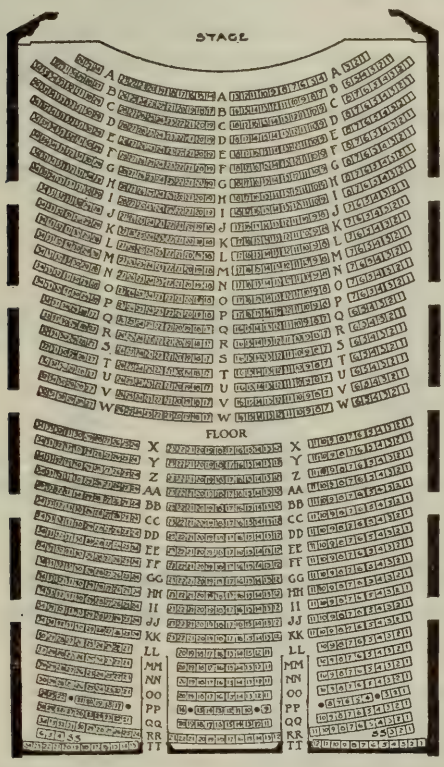
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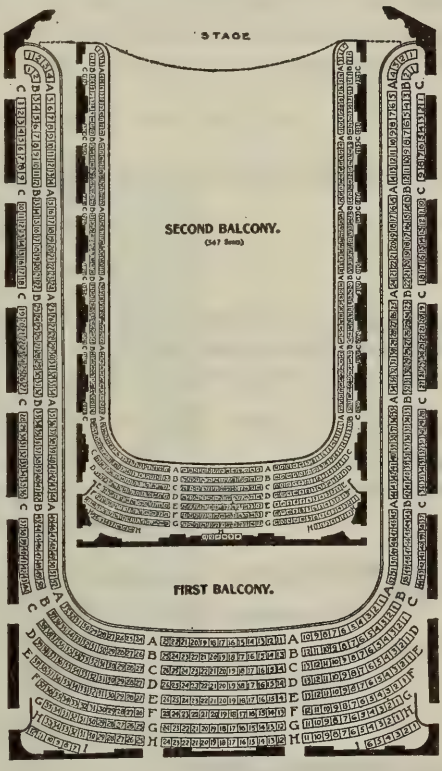
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RECITATIVE

Evangelist: And he bowed his head, and gave up the ghost.

AIR

Bass Solo: My Lord and Saviour, let me ask Thee, Exalted in thy crucifixion, Thou hast avowed: It is fulfilled. O say, shall Death his captives yield, Can I, then, through thy last affliction the realm of life inherit? Dost Thou the whole world's ransom pay? How can thy parched lips declare it! But low thy head bowed down replies in silence: Yea, Yea,

CHORALE

Jesu, Thou by toilsome death,
Deathless life art earning.
I, in stress of failing breath,
Where shall I be turning.
But to Thee, my Ransomer?
Dear my Lord, receive me,
Give but what Thy wages were,
More Thou could'st not give me.

RECITATIVE

Evangelist: And behold, the veil of the Temple was rent in twain, from the top to the bottom: and the earth did quake; and the rocks were rent. And the graves were opened, and many bodies of saints arose.

ARIOSO

Tenor Solo: My heart, behold the world intent a share in Jesu's pain to borrow: The sun in sable shroud of sorrow, the severed veil, the mountains rent, the quaking earth, the dead returning, their Maker cold in death are mourning. Wilt thou, my heart, do now thy part?

ARIA

Soprano Solo: O heart, melt in weeping, and pour out thy dolour, the Highest to honour. Tell truly to earth and to heaven thy pain, Thy Jesus is slain.

RECITATIVE

Evangelist: The Jews therefore, because it was the preparation, that the bodies should not remain on the Cross upon the Sabbath day (for that Sabbath day was an high day) besought Pilate that their legs might be broken, and that they might be taken away. Then came the soldiers, and brake the legs of the first, and of the other,

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which was crucified with him. But when they came to Jesus, and saw that he was dead already, they brake not his legs. But one of the soldiers pierced his side with a spear, and forthwith came there out blood and water. And he that saw it, bare record, and his record is true, and he knoweth that he saith true, that ye might believe. For these things were done, that the Scripture should be fulfilled. A bone of him shall not be broken. And again another Scripture saith, They shall look on him whom they pierced.

CHORALE

Help us, O thou son of God, by Thy bitter passion,
Still to tread where Thou hast trod, armed against temptation;
From the tree of scorn to seek fruits of mediation,
Whence to bring, though poor and weak, store of rich oblation.

RECITATIVE

EVANGELIST: And after this, Joseph of Arimathaea, being a disciple of Jesus, but secretly for fear of the Jews, besought Pilate that he might take away the body of Jesus, and Pilate gave him leave: he came therefore, and took the body of Jesus. And there came also Nicodemus, he who at the first came to Jesus by night, and brought a mixture of myrrh and aloes, about an hundred pound weight. Then took they the body of Jesus, and wound it in linen clothes with the spices, as the manner of the Jews is to bury. Now in the place where he was crucified there was a garden, and in the garden a new tomb wherein was never man yet laid. There laid they Jesus, because of the Jews' preparation day, for the tomb was nigh at hand.

CHORUS

Lie still, O sacred limbs, lie sleeping, and I will lay aside my weeping; lie still: I too may rest in peace. The grave that was appointed you, to close the sum of suffering due, shall be my path to heaven, from hell my full release.

CHORALE

Ah! Lord, when my last end is come, bid angels bear my spirit home
To Abr'am's bosom going;
My flesh, laid in the quiet tomb, shall sleep until the day of doom,
Nor pain nor sorrow knowing.
Then, waking from that dark abode, mine eyes shall see Thee face to face
In boundless joy, O Son of God.
My Saviour and my Throne of Grace.
Lord Jesus Christ, give ear to me, who bring unending praise to Thee.



To the ~

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Twenty-third Programme

FRIDAY AFTERNOON, APRIL 26, *at* 2:30 *o'clock*

SATURDAY EVENING, APRIL 27, *at* 8:15 *o'clock*

Bach-Handel Festival

HANDEL Concerto Grosso for String Orchestra, *Op.* 6 No. 6 in G minor

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BACH Brandenburg Concerto No. 5 for Orchestra with Harpsichord, Violin and Flute

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II. ADAGIO AFFETUOSO
III. ALLEGRO

Harpsichord: PUTNAM ALDRICH
Violin: RICHARD BURGIN
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A commemorative lecture on Bach and Handel will be given by Dr. Hugo Leichtentritt in the Lecture Hall, Boston Public Library, Monday, April 22, at 5:15 P.M. The public is invited

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

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Boston Symphony Orchestra

INCORPORATED

Dr. SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes

By PHILIP HALE AND JOHN N. BURK

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Born at Halle, February 23, 1685; died at London, April 14, 1759

IN 1739, twenty years after Bach composed his Brandenburg concertos, Handel in London wrote these *concerti grossi*. Both composers based their style upon Italian models, whence instrumental music all derived at that time. Both knew their Corelli and Vivaldi: Handel had consorted with the former at Rome, and Bach had carefully copied the works of the latter. Yet it takes no dissertation to show how very different are the orchestral concertos of the *Capellmeister* at Cöthen, and the magnificent musician then so familiar in London's theatres, who may almost be said to have composed before his public. Purists have praised the carefully wrought three movement form of Bach to the detriment of Handel's in four or six movements, " oscillating between the suite and the sonata, with a glance toward the symphonic overture." " It is this for which the theorists blame him," writes Romain Rolland,† one of Handel's most persuasive champions, " and it is this for which I praise

* Last performed at these concerts February 20, 1931.

† " Handel " by Romain Rolland, translated by A. Eaglefield Hull.

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him. For he does not seek to impose a uniform cast on his thoughts, but leaves it open to himself to fashion the form as he requires, and the framework varies accordingly, following his inclinations from day to day. The spontaneity of his thought, which has already been shown by the extreme rapidity with which the *Concerti* were composed — each in a single day at a single sitting, and many each week — constitutes the great charm of these works. They are, in the words of Kretzschmar, grand impression pictures, translated into a form, at the same time precise and supple, in which the least change of emotion can make itself easily felt. Truly they are not all of equal value. Their conception itself, which depended in a way on mere momentary inspiration, is the explanation of this extreme inequality."

Indeed, Handel turned out his concertos with great fluency. Besides the twelve *concerti grossi* * there were six with wind instruments, hautboy concertos they were called, and three sets of six with organ, mostly composed in this period which was profuse in operas and oratorios ("Saul," "Israel in Egypt," and his setting of Dryden's "Ode for St. Cecilia's Day," were of 1739). Concertos were looked for and applauded between the parts of the oratorios, Handel presiding at the organ, or

* Handel wrote the concerti grossi within the space of a month — between September 29–October 30, 1739. The date of completion inscribed on the manuscript of each is as follows — I (G major) September 29; II (F major) October 4; III (E minor) October 6; IV (A minor) October 8; V (D major) undated; VII (B flat major) October 12; VI (G minor) October 15; VIII (C minor) October 18; IX (F major) undated; XII (B minor) October 20; X (D minor) October 22; XI (A major) October 30.

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clavicembalo. Other musicians lost no opportunity to make use of them at their performances, and Charles Burney writes of Handel's organ concertos: "public players on keyed instruments, as well as private, totally subsisted on these concertos for nearly thirty years." The composer published the *concerti grossi* by subscription in the following year — "at two guineas the twelve," writes Burney.

How the musicians were placed at a typical Handelian performance may be reconstructed from old prints and descriptions. Handel presided at the harpsichord, establishing the tempi with his thorough-bass. Grouped about him, and directly under his eye, were the soloists, called the *Concertino,* consisting in the *concerti grossi* of two violins and 'cello, who in turn must control the body of the orchestra, the *ripieno* or *concerto grosso,* for these players were directly behind the seated Handel. Romain Rolland (with Volbach) saw a possible advantage in this arrangement. "In place of the quasi-military discipline of modern orchestras, controlled under the baton of a chief conductor, the different bodies of the Handelian orchestra governed one another with elasticity, and it was the incisive rhythm of the little Cembalo which put the whole mass into motion. Such a method avoided the mechanical stiffness of our performances. The danger was rather a certain wobbling without the powerful and infectious will-power of a chief such as Handel, and without the close sympathy of thought which was estab-

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lished between him and his capable sub-conductors of the *Concertino* and of the *Grosso*.

"It is this elasticity which should be aimed at in the instrumental works of Handel when they are executed nowadays."

There follows Rolland's description of the Sixth Concerto Grosso:

"One ought to know especially the Sixth Concerto in G minor, the most celebrated of all on account of its magnificent Musette. It opens with a beautiful *Larghetto*, full of that melancholy which is one of the dominant sentiments with Handel, and one of the least observed by most people: melancholy that is, in the sense of the *Malinconia* of Dürer, or of Beethoven — less agitated, but still profound. We have already encountered it in the Second, in the Third, and in the Fourth Concerto. Here it is found in an elegiac monologue, punctuated by pedal points; then in the dialogues of the *Concertino* and of the *Tutti* responding, like the groups of the ancient classical chorus. The *allegro ma non troppo* fugue which follows it, on a twisting chromatic theme, is of the same sombre colour. But it is the lusty march of the disciplined fugue which dispels the fantastic shadows. Then comes the *Larghetto*, three-four time in E flat major, which Handel calls a Musette, and which is one of the most delightful dreams of pastoral happiness. A whole day of poetic and capricious events gradually unrolls itself over the beautiful echoing refrain, then the movement slackens, nearly going to sleep, then presses forward again, acquiring a strong, joyous rhythm, a pulsating dance of robust youths, full of bounding life.

"In the midst of this picture an episode, rustic and frolicsome, is introduced. Then the broad subject of the Introduction recurs with its refrain of quiet joy, nature's own smile.*

"Such works are truly pictures in music. To understand them it does not suffice to have quick ears; it is necessary to have the eyes to see, and the heart to feel."

J. N. B.

* "The two last allegri conclude the work a trifle brusquely. The order of the movements with Handel is often very surprising. It is as though he followed the caprice of the moment."

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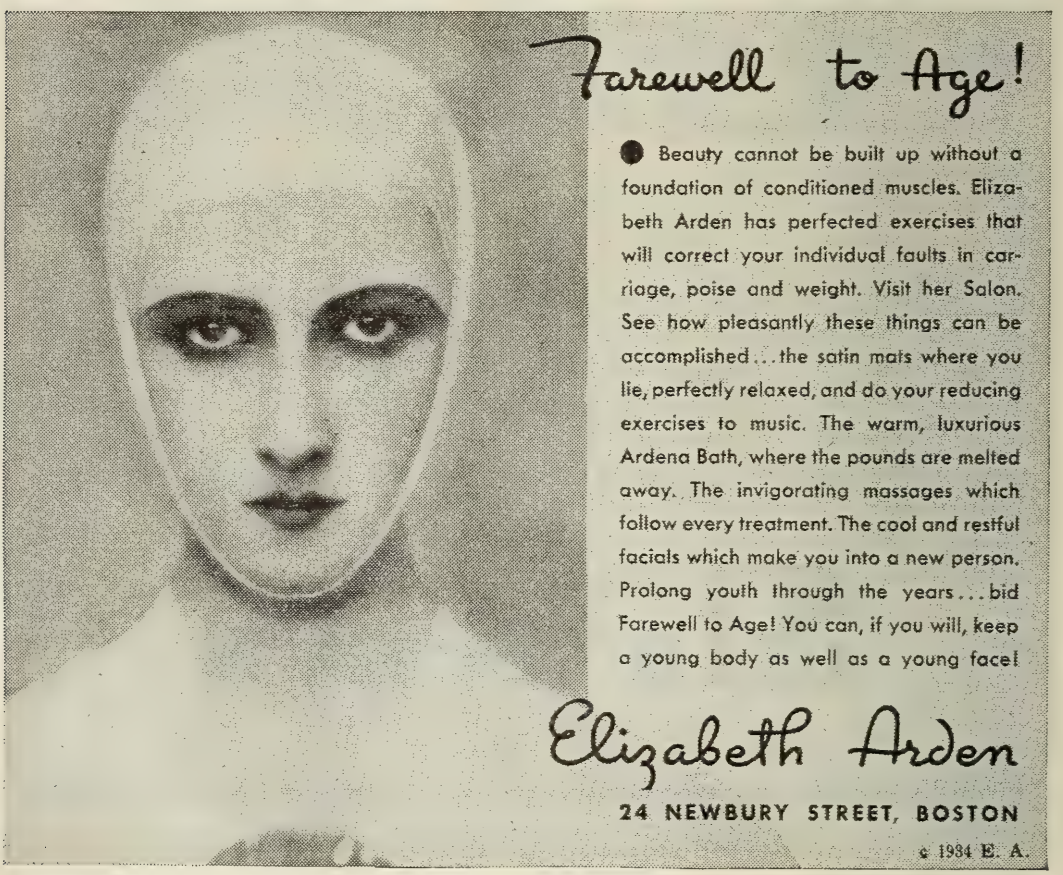
Born at Halle, February 23, 1685; died at London, April 14, 1759

EXTRACTS from this work — Pomposo, Allegro; Allegro ma non troppo; Largo; A tempo ordinario; Allegro — were performed for the first time in Boston at a concert of the Boston Symphony Orchestra, Mr. Nikisch conductor, December 26, 1891.

The concerto was performed by this orchestra December 28, 1907, October 25, 1913, November 12, 1915, and March 31, 1922. The edition of Gustav Friedrich Kogel, used in the present performances, was also used except at the performances of 1922.

Handel's wind orchestras are composed each of two oboes, bassoons, and two horns.

Little is known about the history of this concerto. The date of composition is not known. Handel hardly ever dated a manuscript. Chrysander thinks the concerto belongs to Handel's later period; that it was written between 1740 and 1750. It was published for the first time in the edition of the German Handel Society, 1886. One does not know



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where or when the work was first performed, or whether it was performed while Handel was alive, though there is every probability that it was.

W. S. Rockstro, in his Life of Handel (1883), gave the following account of the concerto: —

"The volume in the Royal Collection labelled 'Sketches,' which contains the disputed *Magnificat* and the two unpublished versions of 'How beautiful,' contains, also, a long and extremely elaborate composition, which has never yet been brought before the public. M. Schoelcher was evidently aware of the existence of the manuscript; for, at page 139 of his Life of Handel, he quotes it as a proof that certain portions of 'the Messiah' were more fully accompanied than the world has generally supposed.* . . . The manuscript, filling eighty-four pages of paper, exactly similar in size, texture, and water-mark to that used for the *Magnificat,* resembles that work so closely in the character of its handwriting that there can be no doubt that it was produced at very nearly the same period; that is to say, between the years 1737 and 1740. It consists of nine distinct movements . . . the first is a stately *pomposo*. The second introduces the descending passage of semiquavers

* Rockstro refers to this remark of Schoelcher: "The volume of MS. (which has been entitled 'Sketches,') contains a piece of instrumentation which evidently applies to the chorus 'Lift up your gates'" (sic). And then Schoelcher gives the instrumentation of this concerto. — P. H.

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which forms so prominent a feature in the Hailstone Chorus. The subject of the third begins like that of 'Lift up your heads.' The ninth breaks off at the end of the second bar, and the remaining pages are missing; but the loss is less deplorable than might have been supposed, for the seventh, eighth, and ninth movements are reproduced in a complete though modified form in an organ concerto published by Arnold in 1797."

The first movement, F major, 4-4, Pomposo, — "Mr. George Frideric Handel is by far the most superb personage one meets in the history of music," — is the pompous recitative from Handel's "Esther," * — "Jehovah, crown'd with glory bright" — shortened and with more or less important changes. This goes directly into an Allegro, F major, 3-4, the chorus "He comes to end our woes" from "Esther."

The movement, Allegro ma non troppo, F major, 3-4, is in the "Birthday Ode for Queen Anne, composed by Handel in 1713, and performed at St. James on February 6 of that year: "Let rolling streams," a duet for tenor and bass, sung by Messrs. Hughes and Wheely.

The movement, Largo, D minor, 12-8, in the nature of a Siciliano, is from "Esther": the chorus, "Ye sons of Israel mourn."

The movement, A tempo ordinario, F major, 4-4, is based on a chorus "God found them guilty" in the "Occasional Oratorio," called by Romain Rolland, "an immense national hymn" performed on February 14, 1746. In one of the airs, "War shall cease, welcome peace," in this oratorio, the chief motive of "Rule, Britannia,"

* Handel's first English oratorio, founded on Racine's "Esther," and written for the Duke of Chandos who paid Handel one thousand pounds for it, was first performed at Cannons, August 29, 1720. It was performed, in action, in private, February 23, 1732, and in public at the King's Theatre, London, May 2, 1732, with "additions" not named. It was first entitled "Haman and Mordecai, a Masque."

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composed by Dr. Arne for the masque " Alfred " performed at Maidenhead, August 1, 1740, is found. This masque was turned into an opera (Dublin, 1744).

The final movement at this concert, Allegro, F major, 12-8, is characterized by horn passages, as a joyous hunting fanfare.

P. H.

THE BACKGROUNDS OF HANDEL

By Dr. Hugo Leichtentritt

Dr. Leichtentritt, distinguished visiting lecturer on music at Harvard College, is the author of the most complete biography of Handel in any language.* He has kindly translated from the German for this programme a portion of the introductory chapter.

Native district, descent, epoch of life, the surroundings, the events of life, education, and finally the innate faculties, determine in their sum in a hardly definable coördination and complication the activity of every human being. All these factors, producing in their totality the individuality of an artist and of his art, become of especial importance in the case of an individual of outstanding value to humanity. In describing the life and art of such a personality, the problem is to determine the relative importance of the various factors named, to confine them mutually within fitting bounds, and to derive from them the artist and

* " Handel," by Dr. Hugo Leichtentritt, published in 1924 by Max Hesse, Berlin.

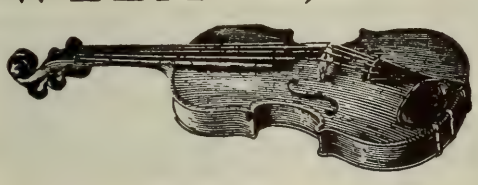
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his life's work, a problem insolvable in its perfection, towards which however one may come closer and closer. The present book proposes to explore and to represent Georg Friedrich Handel's art and life in their mutual relations, according to the plan just outlined.

The native district: the city of Halle, in a wider sense the Saxon-Thuringian country and central Germany.

The descent: a Protestant family of the thrifty middle-class, typically German in its sound vigor.

The epoch of life: the transition from the 17th to the 18th century, the first half of the 18th century.

These three factors have to be considered before the others, because they represent, so to say, the roots with which a person is tied to the past, with which he grows out of the past. The life and life's work of the mature artist are comparable to the trunk of the tree, to its branches, leaves, blossoms.

Handel's native city, Halle, is situated near the eastern border of the Saxon-Thuringian district so fertile and important for German music, a district which all through the entire seventeenth century has been the home of the main musical activities of Germany. This central German district has for its boundaries in the east and west the rivers Elbe and Weser; its extension reaches from the Luther-town Wittenberg, not far from Halle in the east, to the neighborhood of Eisenach in the west, native place of John Sebastian Bach, born in the same year as Handel. Towards the south the Saxon-Thuringian district approaches the Bavarian and Bohemian frontiers. Dresden, Zittau, Freiberg, Annaberg,

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"Thou art young, my son. And I am old. Go thou now to the tents of thy tribe and into the hills to the tents of the mountain people, even as I have done. And gather their rugs, the good and the poor; the new and those that were woven when I was like unto thee.

"And bring them back to the market here and await the buyers from far away over the blue waters who will come and bargain with thee.

"But the best of thy rugs, separate them and keep them apart, for none other will the men from Pray's consider. And they will buy many rugs from thee, as from thy father and my father and my father's father.

"But do not try to exact the high price on these rugs, for Pray men are shrewd buyers and wise in the ways of the Orient. Make thou the price low and the words shall be scarce cold on thy lips when thou shall feel the cash in thy hands. So will it pay thee to make the price low. Go!"

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Joachimsthal, Leipzig, Halle, Weissenfels, Weimar, Rudolstadt, Erfurt, Eisenach are the more important places partaking in the musical activities of those decades. Heinrich Schütz, Hermann Schein, Samuel Scheidt, Andreas Hammerschmidt, Johann Rudolphe Ahle, the Bach family, Johann Kuhnau, Melchior Franck, Johann Rosenmüller, Adam Krieger, Friedrich Wilhelm Zachow, Johann Gottfried Walther are the most prominent musicians active in maintaining and promoting the musical life of this Saxon district. The importance of this extended school for the history of German music and culture lies in the fact that these German cantors, in the service of the Protestant church, kept German music alive, that their activity all through the direst times of the thirty years' war, prevented the musical tradition from being interrupted and cut off, as had been the case in the other arts in this epoch of general decay. For art as a luxury of any kind, the impoverished Germany of the thirty years' war had no means whatsoever. But music offered a soothing consolation to the unfortunate people of this time, as they in their distress confidently prayed for help to God, their kind father. To this spiritual attitude must be traced the warmth, vitality, strength, of the ecclesiastic German poetry of this epoch: Paul Gerhardt, Neander, Flemming.

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is the Protestant chorale-tune, the magnificent melodies to the spiritual poverty of those decades just mentioned: a granite rock, on which the entire art of cantata and of organ composition rests safely, on which also J. S. Bach has founded the glorious structure of his ecclesiastic art. Also Handel has drawn from this unshakable, confident Protestant creed that powerful religious feeling, enabling him to build up his art of oratorio. Thanks to the devotional and consoling power of religious music in the sorrows of life, music was the only popular art in Germany during the entire seventeenth century. The whole nation participated in the practice of music, either thankfully and heartily enjoying its beauties as listeners, or actually singing in the church choirs, which existed in the smallest towns, even in the tiniest villages of the Saxon-Thuringian country, richly blessed in music. The musical culture of that time and that region, also among the common people, is surprising. Down to the remotest corners of the Erzgebirge mountains, the Thuringian Forest, the motets of the popular composers, especially the favorite master Andreas Hammerschmidt, were continually performed. The flourishing state of the organists' art produced an abundance of able organists everywhere. Also the common schools participated in the spreading of musical culture by school-choirs, active also in the churches and at many diverse occasions. Even after three hundred years, traces of that old German culture were still manifest. When between

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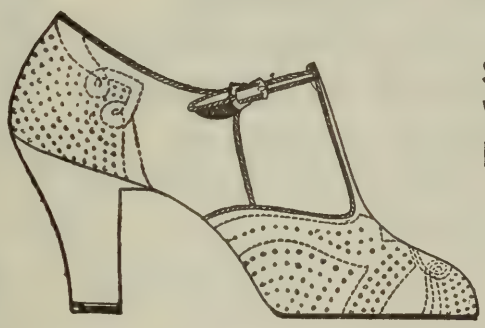
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BACH Prelude and Fugue in G major for Organ
CARL WEINRICH

HANDEL . . . Concerto for Oboe with String Orchestra
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BACH Italian Concerto, for Harpsichord
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HANDEL . . . Sonata for Violoncello (with Harpsichord)
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BACH Toccata, Adagio, and Fugue in C major for Organ
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1900 and 1910 all German districts were searched to gain material for the comprehensive publication of the " Monuments of German Music " (*Denkmäler Deutscher Tonkunst*) it was found, that just Saxony-Thuringia down to the smallest places abounded in old music books of the seventeenth century, printed or manuscript copies, collected in old convents, churches, schools, city-halls; and sometimes stately libraries were discovered, more or less well preserved, in other cases at least old catalogues remained as witnesses of former wealth.

Stylistically, the seventeenth century in Germany was a period of assimilation of the new Italian accomplishments towards 1600. Thorough-bass; accompaniment of a solo with obligato instruments; a new harmonic style, based on the major and minor tonalities, with chromatic tones mixed in; the new dramatic style of opera; introduction of its elements into cantata and oratorio; the evolution of instrumental virtuosity on the organ, harpsichord, violin, viola, violoncello, viola da gamba, flute, oboe, trumpet, cornetto, lute, guitar, etc., together with the appertaining literature of composition; the rise of instrumental forms, like ricercar canzona, fugue, prelude, toccata, fantasy, concerto, concerto-grosso, suite, sonata; the development of the vocal forms: recitative, aria, duet, cantata; the various types of church and chamber music; of concertizing and solo style: — what an abundance of new in-

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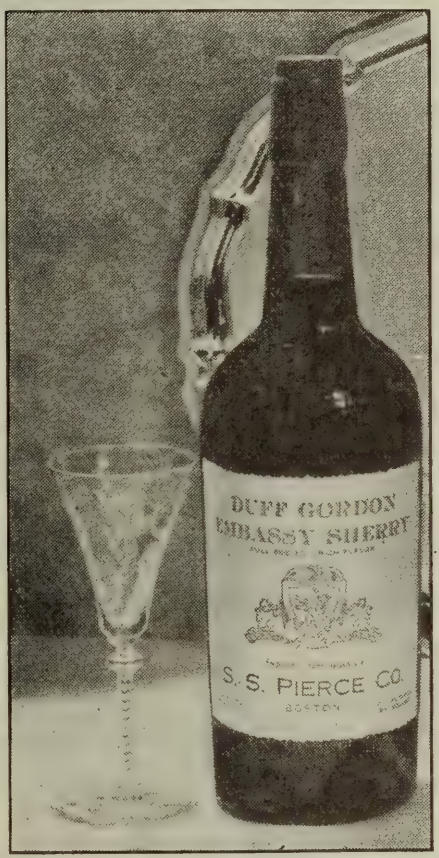
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ventions and results the seventeenth century (more precisely the time from about 1580 to 1675) may claim as its own proud achievement.

At the close of this epoch, so fertile, so promising of new possibilities, stand Bach and Handel, the masters who brought to ultimate perfection all the artistic problems of their age. Both in their art can only be comprehended by understanding the aims of their epoch. Always, however, it must be understood that neither of them pretended to be a revolutionary, with the aim of upsetting the existing state of things, and of erecting a new basis for music. On the contrary, they both always coordinated themselves with the existing organization of musical art, as long as they lived, and their ambition did not go further than striving to surpass their rivals by the quality of their workmanship, their power of imagination, and constructive art, their gift of melodic invention. Their mission was to complete, finish, perfect those ideas, which an age abundant in novelty had offered to them half finished only. At the climax of their creative power they achieved something insurpassable to which also something new was attached, but rather as an unintentional by-product, inevitable in the process of surpassing the former efforts.



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TWO HUNDRED AND FIFTY YEARS OF BACH

By ALFRED H. MEYER

WHEN Beethoven made his famous pun about the name of Bach, "He should not be called brook [Bach], he should be called the wide sea," he intended merely to utter words of high praise. But in a sense the words may be given a prophetic interpretation. For the growth of the esteem in which Bach has been held is indeed comparable to the growth of a mighty flood of waters. The tiny rivulet of Bach appreciation has grown to be a majestic stream pouring itself out into an ocean the horizons of which are still retreating.

The reputation which Bach enjoyed during his lifetime was different in kind as well as in degree from that which the present accords him. The esteem in which Bach was held by his contemporaries was for his accomplishments as a performer rather than for his worth as a composer. The praise which Mattheson accorded him was praise for a "*berühmter Organist.*" The incident in which the excellent Marchand defaulted rather than meet Bach in competition, was again a tribute to Bach as a player. And when, in 1747, near the end of the artist's life,



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Frederick the Great interrupted one of his musical evenings at the word that "*der alte Bach*" had arrived, the compliment was to "the prince of clavier and organ players" rather than to a supreme composer.

Indeed, even Bach's reputation as an organist was by no means unchallenged. When he was appointed cantor at Leipzig he was only a third choice, Telemann and Graupner having refused the position. One of the Leipzig councilmen grudgingly agreed to accept Bach with the words, "Since the best musicians are not available, it is necessary to take some one of medium ability."

In his own day Bach's reputation as a composer was negligible. Mizler's "Musikalische Bibliothek" ranks him as seventh among German composers, placing Hasse, Handel, Telemann, the two Grauns and Stölzel ahead of him. Hawkins and Burney, in their historical works, give him but little space, clearly knowing next to nothing about him. Burney's remarks about Bach's works sound strangely like the comments of certain writers about composers now living. Burney finds Bach "constantly in search of what was new and difficult, without the least attention to nature and facility. . . . That venerable musician, though unequalled in learning and contrivance, thought it so necessary to crowd into both hands all the harmony that he could grasp that he must inevitably have sacrificed melody and expression"! It is easy to see, then, why Schweitzer arrived at his conclusion that "at the end of the eighteenth century it seemed on the whole, as if Bach were forever dead."

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The beginnings of this growth were exceedingly slow to appear. The first half century after Bach's death brought nothing larger than articles in lexicons and periodicals, and not many of these. Only one of them is of particular importance, the so-called *Nekrolog,* by Bach's son, Philip Emmanuel, and his distinguished pupil, Johann Friedrich Agricola.

The first Bach biography of larger proportions was that of Johann Nikolaus Forkel. It appeared in 1802. Even this was lamentably incomplete. Bach's fame as a player upon the keyed instruments of the day had evidently attracted the attention of musicians to his works for those instruments. Forkel does not explore beyond this field. Thus it is that Professor Charles Sanford Terry, as prefacer for the English revision of 1920, can remark: " His monograph, in fact, is not a 'Life' in the biographic sense, but a critical appreciation of Bach as player, teacher, and composer, based upon the organ and clavier works, with which alone Forkel was familiar."

Again there is a huge gap in the Bach literature. In the next half century, that is, from the date of the publication of Forkel's book (1802) to the one-hundredth anniversary of the death of Bach (1850) there is a dearth of writing about the master all but equal to that of the preceding fifty years. Forkel's book, however, did stimulate the inter-

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est of musicians and publishers in the works of Bach. A year after its publication five motets appeared in print, beginning that study of the choral works which led to Mendelssohn's performance of the " St. Matthew Passion " in 1829, just a century after it was first heard under Bach at Leipzig.

Meanwhile musicians of the first rank began to show their appreciation of the high quality of Bach's compositions. Mozart was introduced to the works of Bach by the Baron van Swieten, prefect of the Royal Library at Vienna, who was old enough to have met Bach. In 1872 Mozart wrote: " I go every Sunday at twelve o'clock to the Baron van Swieten, where nothing is played but Handel and Bach, and I am now making a collection of the fugues of Bach." Seven years later, in 1789, the year of Mozart's three last symphonies, and only two years before his death, Mozart, hearing for the first time one of Bach's choral works at a visit to the St. Thomas Church at Leipzig, exclaimed, " That is indeed something to take a lesson from."

Bach never had a closer student or a greater admirer than Beethoven. His published statements about Bach would have to be called extravagant were they not so pertinent and true. His sketch-books show quotations from Bach. His own works were profoundly affected by his study of the master.

Probably the finest thing ever said about Bach is Schumann's oft quoted, " Music owes to Bach what a religion owes to its founder."

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Young musicians he advised, "Make the 'Well-Tempered Clavichord' your daily bread." In his "Neue Zeitschrift für Musik," that organ through which Schumann did so much for contemporary musicians, he urged the formation of the Bach-Gesellschaft. He himself was one of its founders. This society was the chief fruit of the centennial activities of the year 1850. Its stated object was the publication of a "complete, critical edition of all the works of Johann Sebastian Bach, in commemoration of the first centenary of his death." The project took over a half century for its completion. It is perhaps interesting to us in this country to know that of the three hundred and twenty-one original subscribers to this complete edition of the works of Bach, there was one from the United States, Mr. J. C. D. Parker, of Boston.

Of Chopin's love for Bach Henry T. Finck has written: "When Chopin travelled he always found room in his trunk for Bach's pianoforte works, even when he went to the Island of Majorca, where he composed some of his finest pieces, the Preludes. Before giving a concert he always locked himself up in his room a few days to practise Bach — never his own compositions." Other romanticists have liked to show



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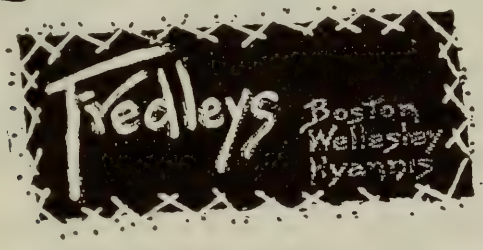
that the roots of their work are to be found in Bach. Hans von Bülow in his edition of the Chromatic Fantasy and Fugue states that this composition marks the entrance of the romantic spirit into music.

Wagner, in the last years of his life, is said to have played Bach in preference to everything else. He once wrote, " In the works of Bach is embodied the essence, the whole essence, of German art."

In the half century following 1850 the growth of the Bach literature kept pace with the musicians' appreciation of Bach. The period includes the monumental biography of Philip Spitta, who established the main facts of Bach's life. It includes also the editorial work of Wilhelm Rust in the prefaces to many of the volumes of the Bach-Gesellschaft edition, which establish critically correct readings of the manuscripts of Bach, a task of probably even greater difficulty than that of Spitta.

But the full flood tide of Bach literature did not begin to appear until the present century. A casual view of bibliographies seems to indicade that the volume of books published between 1900 and 1920 is about equal to the volume of those which appeared between 1850 and 1900. And the period since 1920 continues equally productive. To the early researches of Spitta and Rust must be added the equally important work of Albert Schweitzer, who first succeeded in establishing a basis for an interpretation of the poetic content of Bach. And in these latest years another scholar, Professor Charles Sanford Terry, has a round ten new volumes of Bach criticism to his credit. Truly it begins

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to appear as if the Leipzig virtuoso who "also composed" had by virtue of his compositions furnished the *raison d'être* for a literature which includes "best sellers"!

Modern composers, like those of the romantic period, have also claimed to find the roots of their work in Bach. Indeed, they have wanted to go farther than the romanticists, in that they have wanted to reëstablish the style of Bach as their own style, attempting to write in the Bachian manner with the increased vocabulary which the years have brought. This is not the place to argue the esthetic validity of such a doctrine. But even if one opposes it, one can hardly deny that it has furnished the supreme example of Bach appreciation. It has gone farther than Schumann's remark, above quoted. Its adherents have showed a willingness to give up their own musical personalities, to merge them in that of Bach; they have showed the possibly quixotic desire of geting Bach back on earth, speaking the language of the present day. Appreciation, hero worship if you prefer, can not possibly be more ardent.

And the end is not yet. The attempt to take a glimpse into the future may be made in the words of the critical and cautious Donald Tovey: "In centuries no musicians but a specialist will know this mass of work [the publications of the Bach-Gesellschaft] as every musician comes to know his Beethoven. Nor will anthologies hasten the attainment of such knowledge where the whole body of work so constantly attains that excellence for which the anthologist seeks." Which would seem to mean that there is still a sufficiency of work ahead for the true Bach fan.

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By JOHANN SEBASTIAN BACH

Born at Eisenach on March 21, 1685; died at Leipzig, July 28, 1750

IN May of the year 1718, Prince Leopold of Anhalt-Cöthen, travelling to Carlsbad to take the waters, was attended by some of his musical retinue – five musicians and a clavicembalo, under the surveillance of his Capellmeister, Bach. He may have encountered there, in friendly rivalry, another musical prince, Christian Ludwig, Margraf of Brandenburg, youngest son of the Great Elector by a second wife. This dignitary, a young bachelor passionately devoted to music, boasted his own orchestra, and was extravagantly addicted to collecting a library of con-

* Last performed by this orchestra at the Bach Festival, March 28, 1931, Piano: Alexander Borovsky; Violin, Richard Burgin, Flute, Georges Laurent.



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certos. Charmed with Bach's talent, he immediately commissioned him to write a brace of concertos. Bach did so — at his leisure; and in two years' time sent him the six concertos which have perpetuated this prince's name. The letter of dedication, dated March (or May) 24, 1721, was roundly phrased in courtly French periods, addressed "*À son altesse royale, Monseigneur Crétien Louis Marggraf de Brandenbourg,*" and signed with appropriate humility and obedient servitude: "Jean Sebastien Bach" (all proving either that Bach was an impeccable French scholar, or that he had one conveniently at hand). The Margraf does not seem to have troubled to have had them performed (the manuscript at least shows no marks of usage); cataloguing his library he did not bother to specify the name of Bach beside Brescianello, Vivaldi, Venturini, or Valentiri, and after his death they were knocked down in a job lot of a hundred concertos, or another of seventy-seven concertos, at about four groschen apiece.*

There are those in later times who are angered at reading of the lordly casualness of the high born toward composers. One might point out that Bach in this case very likely took his princes' airs as in the order of things, that they brought him an assured subsistence and artistic free-

* The manuscripts came into the possession of J. P. Kirnberger, and subsequently his pupil, the Princess Amalie, sister to Frederick the Great. They ultimately came, with this lady's library, to the Royal Library in Berlin.

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dom which was not unuseful to him. In this case, Bach composed as he wished, presumably collected his fee, and was careful to keep his own copy of the scores, for performance at Cöthen. He was hardly the loser by the transaction, and he gave value received in a treasure which posterity agrees in calling the most striking development of the concerto grosso form until that time. The discerning Albert Schweitzer calls them " the purest products of Bach's polyphonic style. Neither on the organ nor on the clavier could he have worked out the architecture of a movement with such vitality; the orchestra alone permits him absolute freedom in the leading and grouping of the obbligato voices. . . . One has only to go through these scores, in which Bach has marked all the nuances with the utmost care, to realise that the plastic pursuit of the musical idea is not in the least formal, but alive from beginning to end. Bach takes up the ground-idea of the old concerto, which develops the work out of the alternation of a larger body of tone — the *tutti* — and a smaller one — the *concertino*. Only with him the formal principle becomes a living one. It is not now a question merely of the alternation of the *tutti* and the *concertino;* the various tone-groups interpenetrate and react on each other, separate from each other, unite again, and all with an incomprehensible artistic inevitability. The concerto is really the evolution and the vicissitudes of the theme. We really seem to see before us what the philosophy of all ages conceives as the fundamental mystery of things, — that self-unfolding of the idea in which it creates its own opposite in order to overcome it, creates another, which again



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it overcomes, and so on and on until it finally returns to itself, having meanwhile traversed the whole of existence. We have the same impression of incomprehensible necessity and mysterious contentment when we pursue the theme of one of these concertos, from its entry in the *tutti,* through its enigmatic struggle with its opposite, to the moment when it enters into possession of itself again in the final *tutti.*"

The set of concertos is among other things a study in instrumental variety. The first (in F major) is written for strings with two horns (an instrument then just coming into fashion) three oboes and bassoon. The string quartet is supplemented by the *violone* (double bass), and the *violino piccolo* or "*quartgeige*" (tuned a fourth higher than the usual violin). The Second, also in F major, has for its *concertino,* a small trumpet in F, together with flute, oboe, and violin. The Third, in G major, is for strings, divided into three groups, with at times polyphony within each group. It is in two lively movements. The Fourth, also in G major, sets two flutes (the now obsolete *flute à bec* is called for) and violin against the usual tutti of strings. The Fifth,* in D

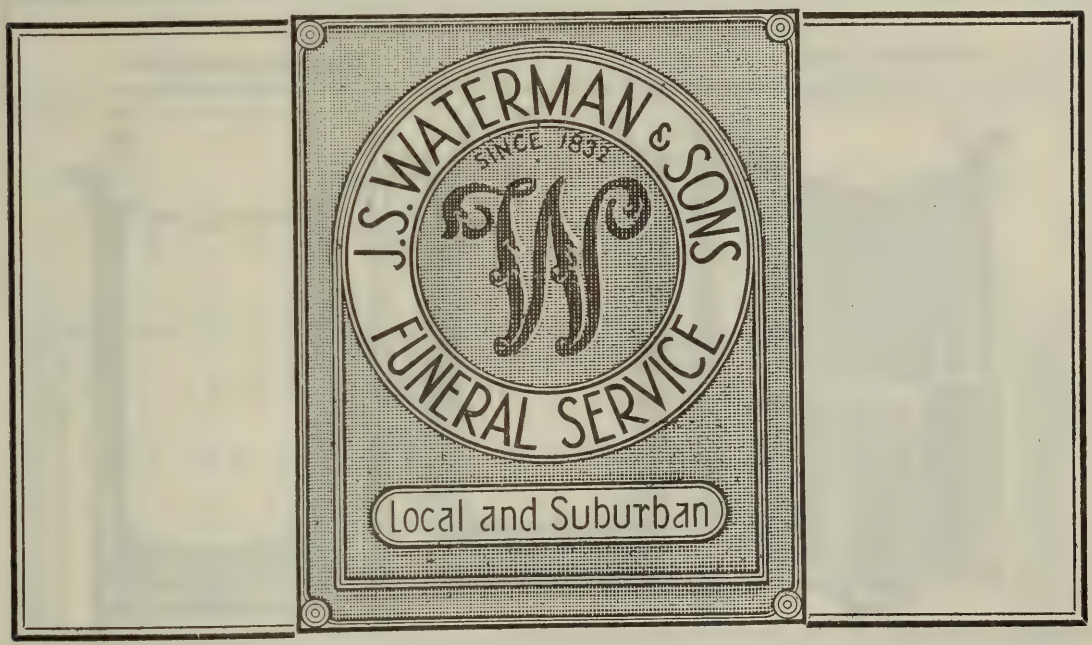
* Schweitzer reports an interesting fact in regard to the Fifth Concerto. Although the autograph scores are unusually "elegant and clean," and "the bar lines are drawn throughout with a ruler," an error has been detected. "In the eleventh bar of the fifth concerto the semiquavers of the viola descend in fifths with those of the obbligato cembalo. It is interesting to see that the error is due to a correction made by Bach in the fair copy. He noticed, that is to

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major, adds to the harpsichord continuo, used in all of them, a brilliant and important harpsichord solo, matched with the solo voices of the flute and violin. The Sixth, in B flat major, sets against the concerted background of strings two violas and two *viole da gamba.*

The autograph title of the Fifth Concerto is "*Concerto 5to à une Traversiere, une Violino principale, une Violino è una Viola in ripieno, Violoncello, Violone è Cembalo concertato,*" which led J. A. Fuller-Maitland to remark "it is not given to many people to devise a title like this, that succeeds in being incorrect in two languages at once." The preponderance and elaboration of the harpsichord part has led the same writer to suppose that "Bach must have played the harpsichord himself in this piece." "There is indeed an enormously long passage of the most brilliant description for this instrument (Parry), "unaccompanied, with every device of execution embodied in it, illustrating Bach's extraordinary inventiveness in the line of virtuosity, not for itself but as a means of expressing musical ideas, and of course, in this instance, departing from the rule of making all the instruments play similar passages; for a great cembalo player like Bach could hardly be contented with setting down anything for it which any other instrument could play. The slow movement is a very expressive trio between the cembalo, the flute and the solo violin, marked auspiciously and suggestively 'affettuoso,' and full of elaboration of beautifully conceived figures beautifully interwoven. Bach was evidently in the humour for expression at the time he wrote this concerto, as the last movement, in 6/8 time, has many directions for interpretation, among which the word 'cantabile' frequently occurs."

J. N. B.

say, that the viola in the original version — which we have in the orchestral parts, that have been accidentally preserved — ascended in hidden octaves with the solo violin. He at once erased this sequence, which he had already written in the fair copy, and inserted in place of it the descending semiquavers, without observing that in this way he was falling out of the frying-pan into the fire. This is presumably the passage referred to by Zelter in a passage on Mendelssohn in one of his letters to Goethe. 'In the score of a splendid concerto by Sebastian Bach,' he says, 'the lynx eye of my Felix, when he was ten years old, detected six consecutive fifths, which I perhaps would never have discovered, as I do not bother about these things in large works, and the passage is in six parts.'"

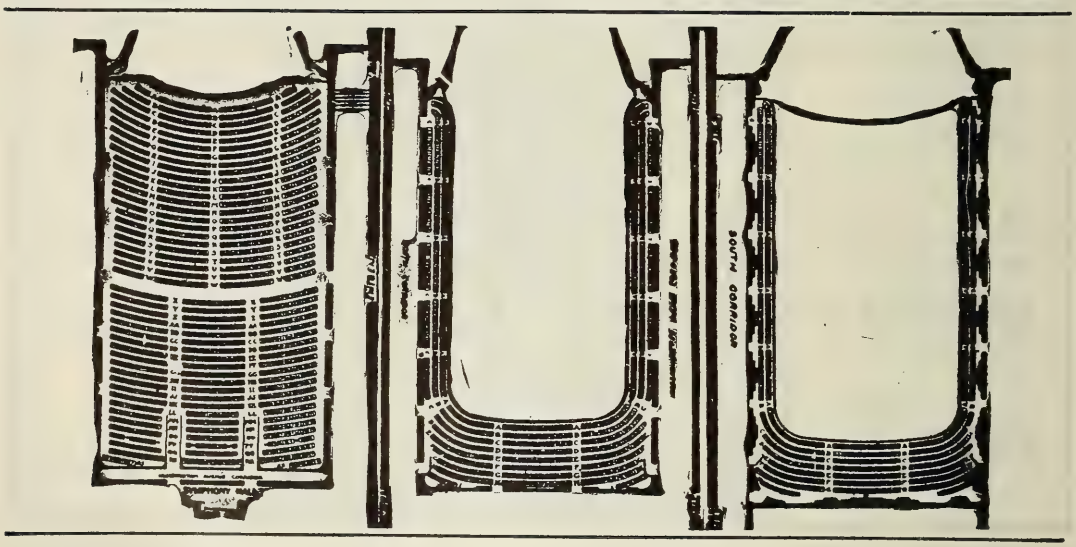
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PASSACAGLIA AND FUGUE IN C MINOR

By JOHANN SEBASTIAN BACH

(Transcribed for Orchestra by OTTORINO RESPIGHI) *

Bach, born at Eisenach on March 21, 1685; died at Leipzig on July 28, 1750.
Respighi, born at Bologna on July 9, 1879–

BACH composed this passacaglia originally for a two-manual clavicembalo with pedals. He wrote the version for organ probably during the latter part of his sojourn at Weimar. This period extended from 1708 to 1717. Respighi's transcription was made in 1930, at the request of Toscanini. The first performances anywhere were by the Philharmonic Symphony Orchestra at New York, on April 16–17, 1930. Respighi did not attempt to imitate organ effects. He calls the transcription an "*interpretazione orchestrale*." He employs these instruments: three flutes, piccolo, three oboes, English horn, three clarinets, bass clarinet, three bassoons, double-bassoon, six horns, four trumpets, three trombones, bass tuba, kettledrums, organ pedal, and strings.

* Previously performed at these concerts October 7, 1932, and April 20, 1934.

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Bach took the first half of his theme from a *Trio en passacaille* by André Raison (about 1650–1720), organist of St. Étienne du Mont, Paris, in the time of Louis XIV. A passacaglia * (or passecaille) was originally a Spanish or Italian dance in triple time. A short bass theme of two, four, or eight measures was constantly repeated. In music it is a piece built on a recurring theme. Bach's theme of eight measures is given out by the pedals alone. Respighi gives it forte to string basses, organ pedal, two trombones, bass tuba, three bassoons, and double-bassoon. The twenty variations are scored with Respighi's accustomed skill.

In the first half-hundred measures of the fugue only strings, wood, and horn are employed. The last entrance of the chief subject is given to the four trumpets in unison. Then the full orchestra is engaged (*fff*).

* According to Ménage's Dictionary, the word "passacaglia" is a Spanish term which came into France after operas were introduced there. It means "passe-rue," a street song.

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The passacaglia form closely resembles that of the chaconne; but in the passacaglia the theme is for the bass alone, while in the chaconne it reappears in the upper and inner voices. Bach, however, does not confine his subject to the bass.

Other orchestral transcriptions of Bach's passacaglia are by Heinrich Esser (1818–1872); Leopold Stokowski, for the Philadelphia Orchestra; Frederick Stock, for the Chicago Symphony Orchestra (January 3, 1930).

P. H.

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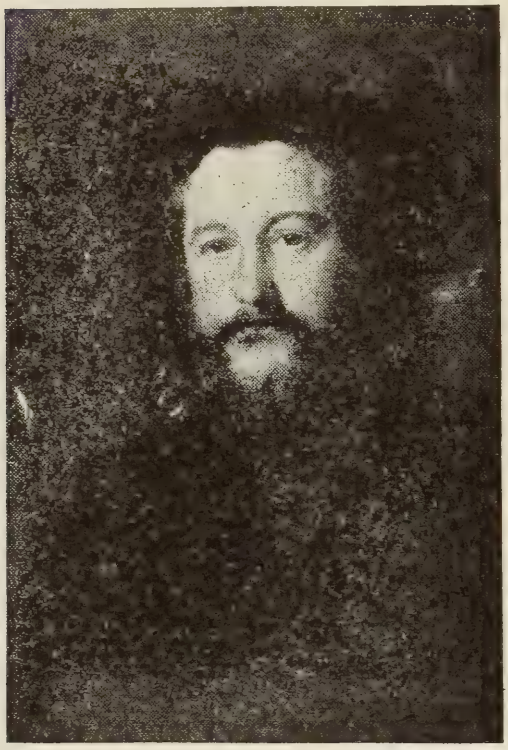
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INCORPORATED

Dr. SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes

By PHILIP HALE AND JOHN N. BURK

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WILLIAM·H·BRENNAN

OCTOBER 8 · 1863.

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Born at Munich, June 11, 1864; now living at Vienna

THE full title of this composition is "*Also sprach Zarathustra, Tondichtung (frei nach Friedrich Nietzsche) für grosses Orchester.*" Composition was begun at Munich, February 4, 1896, and completed there August 24, 1896. The first performance was at Frankfort-on-the-Main, November 27, of the same year. The composer conducted, and also at Cologne, December 1.*

Friedrich Nietzsche conceived the plan to his "Thus spake Zarathustra: A Book for All and None" in August, 1881, as he was walking through the woods near the Silvaplana Lake in the Engadine, and saw a huge, tower-like crag. He completed the first part in February, 1883, at Rapallo, near Genoa; he wrote the second part in Sils Maria

* The Philharmonic Orchestra of Berlin, led by Arthur Nikisch, produced it in Berlin, November 30. The first performance in England was at the Crystal Palace, March 6, 1897. Theodore Thomas's Orchestra gave two performances in Chicago early in 1897. The first performance in Boston was at a Boston Symphony Orchestra concert, led by Emil Paur, October 30, 1897. The most recent performance at these concerts was March 10, 1933.

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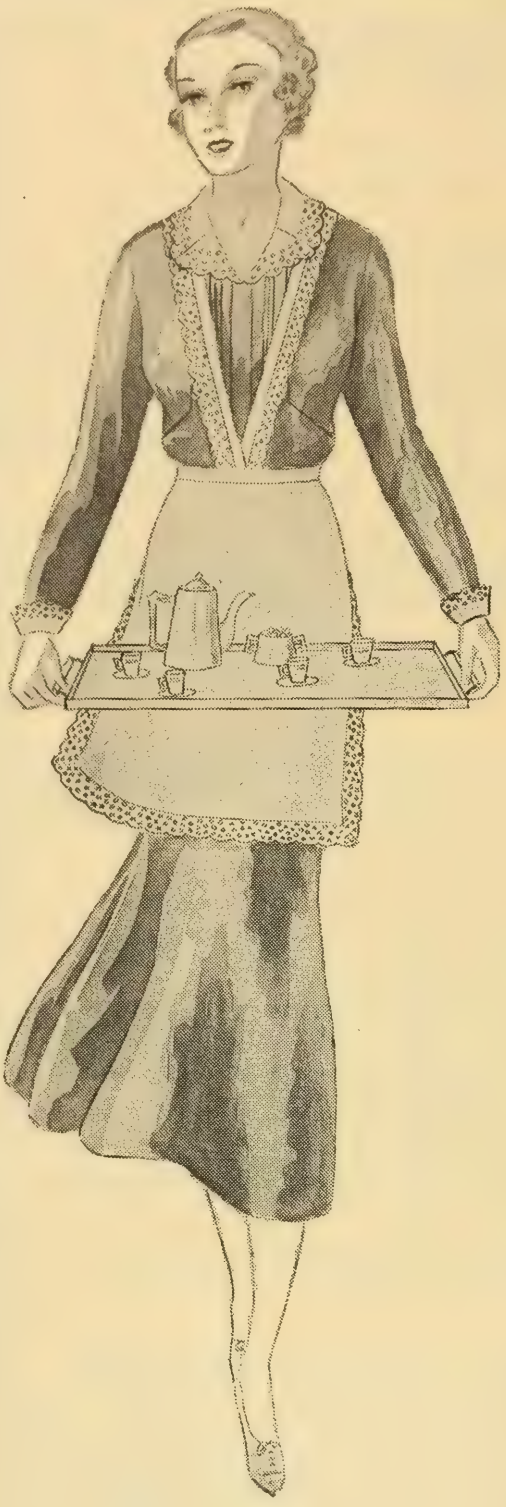
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in June and July, the third part in the following winter at Nice, and the fourth part, not then intended to be the last, but to serve as an interlude, from November, 1884, till February, 1885, at Mentone. Nietzsche never published this fourth part; it was printed for private circulation, and not publicly issued till after he became insane. The whole of "Zarathustra" was published in 1892. A translation into English by Alexander Tille, Ph.D., lecturer at the University of Glasgow, was published in 1896, and the quotations in this article are from Dr. Tille's translation. A revised translation by T. Common, with introduction and commentary by A. M. Ludovici, was published by T. N. Foulis (Edinburgh and London, 1909).

(For full notes on this work, see concert bulletin no. 6 (November 23) of this season.)



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SYMPHONY NO. 2, IN D MAJOR, *Op.* 73

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

AFTER withholding the uncompleted manuscript of his First Symphony for fourteen years, Brahms followed this one with another in short order. The First he gave to Carlsruhe for performance November 4, 1876. Almost exactly a year later Brahms entrusted his Second to the more important Vienna Philharmonic, through which, on December 30, 1877, Hans Richter first disclosed it to the world.*

Brahms, who in his obscure twenties had been proclaimed by Schumann as the destined custodian of the symphonic tradition, bore his responsibility with unease. Knowing full well that the Weimarites were awaiting his first attempt at a symphony with poised and sharpened pens, he approached the form with laborious care, revising and reconsidering, doubly testing the orchestral medium. But when that

* A performance followed at Leipzig on January 10, 1878, Brahms conducting. Joachim conducted it at the Rhine Festival in Düsseldorf, and the composer led the symphony in his native Hamburg, in the same year. France first heard it at a popular concert in Paris, November 21, 1880. The first American performance was given by Theodore Thomas in New York, October 3, 1878. The Harvard Musical Association introduced it to Boston on January 9, 1879. It was then that John S. Dwight committed himself to the much quoted opinion that "Sterndale Bennett could have written a better symphony." Sir George Henschel included this symphony in this orchestra's first season (February 24, 1882).

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assertion of sheer mastery, the First Symphony had come to pass, the composer, despite acrid remarks in some quarters, had every reason for self-confidence. The Second came forth with apparent effortlessness and dispatch. Brahms sought no advice this time, but surprised his friends with a full-rounded manuscript.

Since Brahms did most of his composing in the summer season, when he was free from the distraction of concerts, we may assume that the summer of 1877, which he spent at Pörtschach, gave birth to his most sunny, open, and mellifluous score. When he discovered this lovely spot on the Wörther See in Carinthia, he wrote: "Pörtschach is most exquisitely situated, and I have found a lovely, and apparently, pleasant abode in the Schloss! You may tell everybody just simply this; it will impress them. But I may add in parenthesis that I have just two little rooms in the housekeeper's quarters; my piano could not be got up the stairs, it would have burst the walls." When visitors became so frequent as to impede his work, he was forced to retire to a more secluded dwelling on the lake shore. He spent two more summers at Pörtschach, and there poured forth, besides the symphony, the Violin Concerto, the first Violin Sonata, and the two Rhapsodies for piano, *Op.* 79. Returning here from his Italian journey of 1878, he made his first sketches for the Pianoforte Concerto in B flat. It was with reason that he wrote to Hanslick from this spot: "So many melodies fly about, one must be careful not to tread on them."



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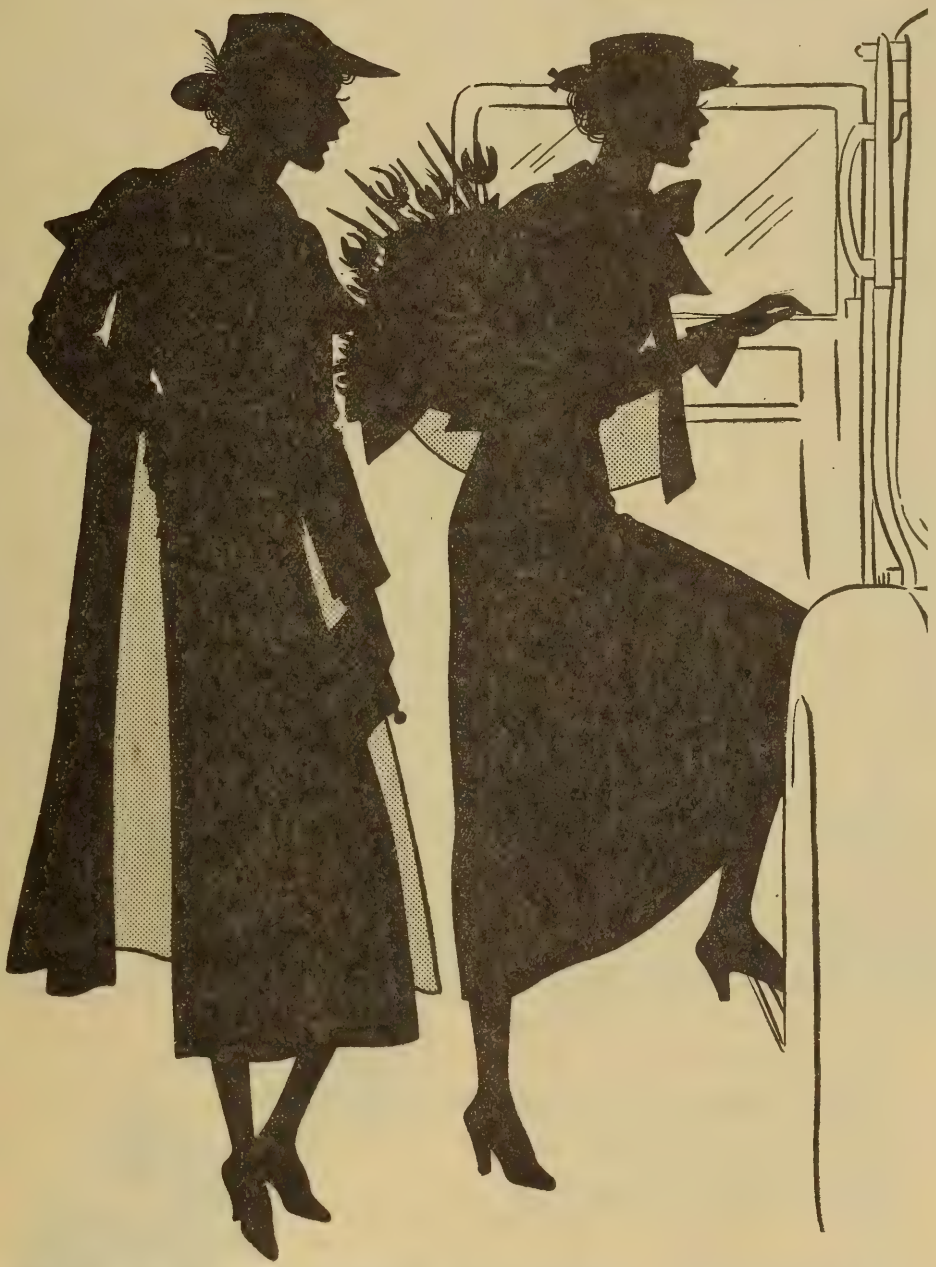
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The uneffusive Brahms, who neither spoke nor tolerated high and solemn words on subjects near his heart, had a way of alluding to a new score in a joking and misleading way, or producing the manuscript unexpectedly at a friend's house, and with an assumed casual air. In September of 1877, as the Second Symphony progressed, he wrote to Dr. Billroth: "I do not know whether I have a pretty symphony; I must inquire of skilled persons."

When his devoted friend and admirer, Elisabeth von Herzogenberg was consumed with impatience to see the new work, Brahms took delight in playfully misrepresenting its character. He wrote (November 22, 1877): "It is really no symphony, but merely a *Sinfonie,** and I shall have no need to play it to you before hand. You merely sit down at the piano, put your little feet on the two pedals in turn, and strike the chord of F minor several times in succession, then in the bass *ff* and *pp* and you will gradually gain a vivid impression of my latest." And on the day before the first performance he wrote: "The orchestra here play my new symphony with crêpe bands on their sleeves, because of its dirge-like effect. It is to be printed with a black edge, too."

On the 19th of September he had informed Mme. Clara Schumann, always his nearest musical confidante, that the first movement was completed; in early October he played it to her, together with part

* She had teasingly upbraided him for spelling "symphony" with an 'f.'

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of the finale. In December, in advance of the first performance, Brahms and Ignatz Brüll played a piano duet arrangement (by the composer) at the house of Ehrbar in Vienna, to a group of friends (a custom which they had started when the First Symphony was about to be played, and which they were to repeat before the Third and Fourth). Following the premiere, which took place late in December (probably the 30th), Hans Richter conducting the Vienna Philharmonic, Brahms himself led the second performance which was given at the Leipzig Gewandhaus, on January 10.

It may be taken as evidence of the quick progress of the new symphony towards popularity that when Joachim conducted it at the Rhine Festival at Düsseldorff in 1878, it was called " the most brilliant event of the festival," and when the composer conducted it at his native Hamburg in the same year, " the ladies of the chorus and in the first rows of the audience threw their flowers to Brahms, who stood there, in the words of his own cradle-song, 'covered with roses.'" At each of these performances, in pursuance of an old custom, the third movement was " encored."

It remains to be recorded that at the first two performances, in Vienna and in Leipzig, opinion was divided. One might suppose that the critics, who have so often missed the point when a masterpiece is first heard, might for once have risen as one to this relatively simple

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and straight-forward score, with its long sustained flood of instrumental song. Vienna, it is true, which had been decidedly reserved about the First Symphony, took the new one to its heart. It was of a "more attractive character," "more understandable," and its composer was commended for refraining this time from "entering the lists with Beethoven." A true "Vienna Symphony," wrote one ecstatic critic. Leipzig, on the other hand, was no more than stiffly courteous in its applause, and not one critic had much to say for it. "The Viennese," wrote Dörffel, "are much more easily satisfied than we. We make quite different demands on Brahms, and require from him music which is more than 'pretty,' and 'very pretty' when he comes before us as a symphonist."

Eduard Hanslick, pontifical spokesman of Brahms in Vienna, wrote a review which showed a very considerable penetration of the new score. Any helpful effect upon the general understanding of his readers, however, must have been almost completely discounted by the following prefatory paragraph, a prime example of jaundiced Beckmesserism: —

"It is well known that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form — i.e., new after Beethoven — but they reject the very right of absolute instrumental music to exist. The symphony, they say, is now superflu-

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ous since Wagner has transplanted it into the opera: only Liszt's symphonic poems in one movement and with a determined practical programme have, in the contemplation of the modern musical world, any vitality. Now if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, there can be no more complete and brilliant refutation than the long row of Brahms' instrumental works, and especially this Second Symphony."

In this way did the critics industriously increase the obscuring smoke of partisan controversy. Any readers who may have been able to continue with equanimity after this introduction, would have found the following description of the work, an estimate which (excepting the slight upon the slow movement) time seems essentially to corroborate:

"The character of this symphony may be described concisely as peaceful, tender, but not effeminate; serenity, which on the one side is quickened to joyous humor and on the other is deepened to meditative seriousness. The first movement begins immediately with a mellow and dusky horn theme. It has something of the character of the serenade, and this impression is strengthened still further in the scherzo and the finale. The first movement, an Allegro moderato, in 3-4, immerses us in a clear wave of melody, upon which we rest, swayed, refreshed, undisturbed by two slight Mendelssohnian reminiscences which emerge before us. The last fifty measures of this movement ex-

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pire in flashes of new melodic beauty. A broad singing Adagio in B major follows, which, as it appears to me, is more conspicuous for the skilful development of the themes than for the worth of the themes themselves. For this reason, undoubtedly, it makes a less profound impression upon the public than do the other movements. The scherzo is thoroughly delightful in its graceful movement in minuet tempo. It is twice interrupted by a Presto in 2-4, which flashes, spark-like, for a moment. The finale in D, 4-4, more vivacious, but always agreeable in its golden sincerity, is widely removed from the stormy finales of the modern school. Mozartian blood flows in its veins.

"Brahms has this time fortunately repressed his noble but dangerous inclination to conceal his ideas under a web of polyphony or to cover them with lines of contrapuntal intersection; and if the thematic development in the second symphony appears less remarkable than that in the first, the themes themselves seem more flowing, more spontaneous, and their development seems more natural, more pellucid, and therefore more effective. We cannot, therefore, proclaim too loudly our joy that Brahms, after he had given intense expression in his first symphony to Faust-like conflicts of the soul, has now in his second returned to the earth — the earth that laughs and blossoms in the vernal months."

The original Leipzig attitude toward the symphony as deplorably lacking in a due Brahmsian content of meaty counterpoint survived in the treatise of Weingartner (1897), who called the scherzo "a graceful trifle almost too insignificant for the other three movements." And

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so recently as 1928, Richard Specht writes in his Life of Brahms: "If one excepts the somewhat morose (!) finale, it is a serenade rather than a symphony, and reminds us that not only Beethoven, but Haydn and Mozart too, wrote symphonic works which would be better called sinfoniettas today." It may be safely hazarded that there could be found plentiful dissenters from this point of view. The acquaintance of fifty years seems to have put a levelling perspective on the first two symphonies, which their first hearers compared with such a confident sense of antithesis. It is possible today to find an abundant portion of sheer musical poetry in each of the four symphonies — they may vary within the legitimate bounds of the emotional nature of their creator, but those bounds are not excessively wide.

The C minor symphony has long ceased to be "complex," "obscure," "forbidding," even to the most faint-hearted of present day listeners, and the deliberately intellectual Brahms, laboring a hard musical logic, is becoming the figure of a quaint old fable. The grandeur of the First symphony has quite lost its "sternness" with the years, and taken on much of the romance, the engaging color, the direct musical poesy, once attributed exclusively to the Second. The Second Symphony, on the other hand, is hard to connect with the slight texture, the inconsequential "prettiness," with which Brahms' earnest friends once reproached him.

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WORKS PERFORMED AT THIS SERIES OF CONCERTS DURING THE SEASON OF 1933–34

Works marked with an asterisk were performed for the first time at these concerts.
Works marked with a double asterisk were performed for the first time in Boston.
Works marked with a dagger were performed for the first time anywhere.
Artists marked with an asterisk appeared at these concerts for the first time.
Artists marked with a double asterisk appeared for the first time in Boston.
Artists marked with a dagger are members of the Boston Symphony Orchestra.

PAGE

BACH, C. P. E.: Concerto in D major for Orchestra (Arranged by Maximilian Steinberg); XVI, *February* 22 731

BACH, J. S.§: The Passion According to St. John * (BACH CANTATA CLUB; OLGA AVERINO, soprano; MARIE MURRAY, contralto; DAN GRIDLEY, tenor; KEITH FALKNER **, baritone; ROYAL DADMUN *, baritone); XXII, *April* 19 .. 1027

Brandenburg Concerto No. 5 for Orchestra with Harpsichord, Violin and Flute (PUTNAM ALDRICH, harpsichord; RICHARD BURGIN †, violin; GEORGES LAURENT †, flute); XXIII, *April* 26 1104

Passacaglia and Fugue in C Minor for Organ (Transcribed for Orchestra by Ottorino Respighi); XXIII, *April* 26 1109

§ Bach's Prelude and Fugue in G major, and Toccata, Adagio, and Fugue for Organ (Carl Weinrich *); Italian Concerto for Harpsichord (Ralph Kirkpatrick *) and Suite No. 3 in C major for Violoncello unaccompanied (Jean Bedetti †) were performed at an additional concert of the Bach-Handel Festival, Wednesday Evening, May 1, 1935.

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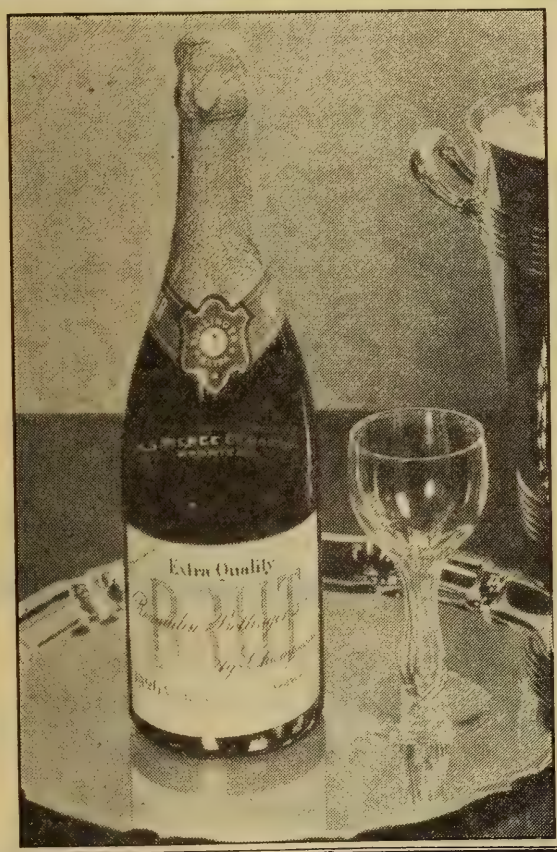
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BAX: The Garden of Fand; XII, *January* 18 544
BEETHOVEN: Symphony No. 3 in E-flat major, "Eroica," Op. 55 (in memory of Sir George Henschel, 1850–1934); II, *October* 19 81
Symphony No. 5, in C minor, Op. 67; XIX, *March* 22 902
Concerto for Pianoforte No. 4 in G major, Op. 58 (MYRA HESS); XV, *February* 15 701
Overture to "Leonore" No. 2, Op. 82; XIX, *March* 22 875
BEREZOWSKY: Concerto Lirico for Violoncello and Orchestra † (GREGOR PIATIGORSKY): XVI, *February* 22 738
BERG: Symphonic Pieces from "Lulu," Opera in Three Acts (after Frank Wedekind) ** (OLGA AVERINO, soprano soloist); XIX, *March* 22 878
BERLIOZ: "The Damnation of Faust," Dramatic Legend in Four Parts, Op. 24 * (CECILIA SOCIETY CHORUS; BEATA MALKIN, soprano; IVAN IVANTZOFF *, tenor; ALEXIS TCHERKASSKY *, baritone; JOHN GURNEY *, baritone); VII, *November* 30 295
BLISS: Introduction and Allegro **; XII, *January* 18 539
BORODIN: Symphony in B minor No. 2, Op. 5; I, *October* 12 ... 12
BRAHMS: Symphony No. 2 in D major, Op. 75; XXIV, *May* 3 1126
Variations on a Theme by Haydn, Op. 56a; II, *October* 19 64
BRUCKNER: Symphony in E major, No. 7; III, *October* 26 103
CONVERSE: American Sketches, Symphonic Suite †; XIV, *February* 8 662
COPLAND: First Symphony; XV, *February* 15 683



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CORELLI: Concerto Grosso No. 8, Op. 6 ("Christmas Concerto"), for String Orchestra with Organ; IX, *December* 21 395
DVOŘÁK: Symphony No. 5 in E Minor, "From the New World," Op. 95; VIII, *December* 7 370
EICHHEIM: "Bali" ** (conducted by the composer); VI, *November* 23 247
ELGAR: Symphony No. 2 in E Flat, Op. 63; XI, *January* 11 ... 516
"Les Éolides," Symphonic Poem; XIX, *February* 8 658
FRANCK: Symphony in D minor; I, *October* 12 30
GABRIELI, G.: Sonata *Pian e Forte* * (edited by Fritz Stein); XI, *January* 11 496
HANDEL §: Concerto Grosso for String Orchestra, Op. 6, No. 6; XXIII, *April* 26 1075
Concerto Grosso for Two Wind Choirs with String Orchestra; XXIII, *April* 26 1080
HAYDN: Symphony in G major, No. 88 (B. & H. No. 13); XI, *January* 11 506
HILL: Symphony No. 1, in B-flat major, Op. 34; IX, *December* 21 395
HINDEMITH: Symphony, "Mathis der Maler" ** ("Matthias the Painter"); VIII, *December* 7 347

§ Handel's Oratorio "Solomon" * was performed at an additional concert of the Bach-Handel Festival, Tuesday Evening, April 30; the Concerto Grosso for Oboe with String Orchestra at the additional concert of Wednesday Evening, May 1.

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HOLST: Fugal Concerto, for Flute and Oboe **, Op. 40, No. 2 (GEORGES LAURENT †, flute; FERNAND GILLET †, oboe); XII, *January* 18 541
KOUSSEVITZKY: Passacaglia (On a Russian Theme) †; I, *October* 12 7
LAZĂR: Concerto No. 3 for Piano and Orchestra, Op. 23 ** (the piano solo played by the Composer); XVII, *March* 8 784
MALIPIERO: Symphony ** (in four tempi, as the four seasons); II, *October* 19 55
Concerto for Violin ** (Viola Mitchell **); VIII, *December* 7 367
MENDELSSOHN: Symphony in A major, "Italian," Op. 90; X, *December* 28 443
Scherzo in G minor from the Octet, Op. 20 (arranged for orchestra by the composer) *; XI, *January* 11 496
MIASKOVSKY: Sinfonietta for String Orchestra **, Op. 32, No. 2; XIII, *January* 25 587
MOUSSORGSKY: "Pictures at an Exhibition," Pianoforte Pieces arranged for Orchestra by Maurice Ravel; V, *November* 9 219
Prelude to "Khovanstchina" and Act III ** (Soloists: NADINE FEDORA *, contralto; DORA BOSHOER *, soprano; STEPAN SLIEPOUSHKIN *, bass; ALEXIS TCHERKASSKY, baritone; IVAN IVANTZOFF, tenor; CECILIA SOCIETY CHORUS); XX, *March* 29 923

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MOZART: Symphony in G minor (K. No. 550); V, *November* 9 199
Symphony in C major, "Jupiter" (K. No. 551); XIV, *February* 8 635
PROKOFIEFF: Suite from the Ballet "Chout," Op. 21; XIII, *January* 25 596
RACHMANINOFF: Concerto for Pianoforte No. 2 in C minor, Op. 18 (WALTER GIESEKING); XXI, *April* 12 1002
RAVEL: "Ma Mère l'Oye" ("Mother Goose"), Five Children's Pieces; III, *October* 26 125
Pianoforte Concerto (for the left hand) in one movement ** (PAUL WITTGENSTEIN **); V, *November* 9 .. 212
"Le Tombeau de Couperin," Suite; XVII, *March* 8 796
"Daphnis et Chloé," Ballet: Orchestral Excerpts, First Suite, Second Suite; XVII, *March* 8 803
ROUSSEL: Symphony in G Minor, Op. 42; XXI, *April* 12 974
RIMSKY-KORSAKOV: Capriccio Espagnol, Op. 34; III, *October* 26 130
Introduction and Wedding March from "Le Coq d'Or"; XXI, *April* 12 1009
SAINT-SAËNS: Symphony in C minor, No. 3, Op. 78; IX, *December* 21 417
SCHUBERT: Symphony in C major, No. 7; XII, *January* 18 557



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SCHUMANN: Symphony No. 4 in D minor, Op. 120; XV, *February* 15 708
SIBELIUS: Symphony No. 5 in E-flat major, Op. 82; X, *December* 28 466
Symphony No. 7, Op. 105; XVII, *March* 8 779
Concerto for Violin and Orchestra in D minor, Op. 27 (JASCHA HEIFETZ), VI, *November* 23 256
SMITH, D. S.: Epic Poem, Op. 55 † (conducted by the composer); XXI, *April* 12 971
STEINERT: Concerto Sinfonico for Piano and Orchestra † (piano solo played by the composer); XIV, *February* 8 649
STRAUSS: "Also sprach Zarathustra," Tone Poem, Op. 30 (Freely after Friedrich Nietzsche); VI, *November* 23 267
(In memory of William H. Brennan) XXIV, *May* 3 1123
"Don Quixote," Fantastic Variations on a Theme of Knightly Character, Op. 35 (GREGOR PIATIGORSKY, Violoncello solo; JEAN LEFRANC †, Viola solo); XVI, *February* 22 756
STRAVINSKY: "Fireworks," Op. 4; XVIII, *March* 15 825
"Perséphone," Melodrama in Three Parts (Poem by André Gide) ** (CECILIA SOCIETY CHORUS; EVA GAUTHIER *, Speaker; COLIN O'MORE *, tenor); XVIII, *March* 15 .. 837
Suite derived from the Danced Story "L'Oiseau de Feu" (Revised version); XVIII, *March* 15 829
SZYMANOWSKI: Second Concerto for Violin and Orchestra, Op. 61 ** (dedicated to Paul Kochanski) (ALBERT SPALDING); X, *December* 28 448
TCHAIKOVSKY: Symphony No. 6 in B minor, "Pathétique," Op. 74; XIII, *January* 25 607
TOCH: "Big Ben," Variation Fantasy on the Westminster Chimes †; IX, *December* 21 400
WAGNER: Act III, "Siegfried," Music Drama in Three Acts * (ELSA ALSEN, soprano; MARIE MURRAY, contralto; FREDERICK JAGEL *, tenor; FRED PATTON, bass); IV, *November* 2 151
A Siegfried Idyll; XX, *March* 29 950
Prelude and Liebestod, "Tristan und Isolde"; XX, *March* 29 956
Prelude to "Die Meistersinger von Nürnberg"; XX, *March* 29 921

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SUMMARY

These composers were represented at the Friday and Saturday concerts for the first time: ALBAN BERG, GIOVANNI GABRIELI.

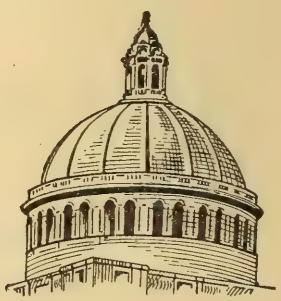
BACH, C. P. E.	1	LAZĂR	1
BACH, J. S.	3	MALIPIERO	2
BAX	1	MENDELSSOHN	2
BEETHOVEN	4	MIASKOVSKY	1
BEREZOWSKY	1	MOUSSORGSKY	2
BERG	1	MOZART	2
BERLIOZ	1	PROKOFIEFF	1
BLISS	1	RACHMANINOFF	1
BORODIN	1	RAVEL	5
BRAHMS	2	RIMSKY-KORSAKOV	2
BRUCKNER	1	ROUSSEL	1
CONVERSE	1	SAINT-SAËNS	1
COPLAND	1	SCHUBERT	1
CORELLI	1	SCHUMANN	1
DVOŘÁK	1	SIBELIUS	3
EICHHEIM	1	SMITH, D. S.	1
ELGAR	1	STEINERT	1
FRANCK	2	STRAUSS *	2
GABRIELI, G.	1	STRAVINSKY	3
HANDEL	2	SZYMANOWSKI	1
HAYDN	1	TCHAIKOVSKY	1
HILL	1	TOCH	1
HINDEMITH	1	WAGNER	4
HOLST	1		—
KOUSSEVITZKY	1		73

* Strauss's "Also sprach Zarathustra" was repeated.

ORCHESTRAL WORKS PERFORMED FOR THE FIRST TIME ANYWHERE

BEREZOWSKY:	Concerto Lirico for Violoncello and Orchestra
CONVERSE:	American Sketches, Symphonic Suite
KOUSSEVITZKY:	Passacaglia (On a Russian Theme)
SMITH, D. S.:	Epic Poem, Op. 55
STEINERT:	Concerto Sinfonico for Piano and Orchestra
TOCH:	"Big Ben," Variation Fantasy on the Westminster Chimes

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OTHER WORKS PERFORMED IN BOSTON FOR THE FIRST TIME

BERG:	Symphonic Pieces from the Opera, "Lulu"
BLISS:	Introduction and Allegro
EICHHEIM:	"Bali"
HINDEMITH:	Symphony, "Mathis der Maler"
HOLST:	Fugal Concerto, for Flute and Oboe, Op. 40, No. 2
LAZĂR:	Concerto No. 3 for Piano and Orchestra, Op. 23
MALIPIERO:	Symphony (in four tempi, as the four seasons) Concerto for Violin
MIASKOVSKY:	Sinfonietta for String Orchestra, Op. 32, No. 2
MOUSSORGSKY:	"Khovanstchina," Act III
RAVEL:	Pianoforte Concerto (for the left hand)
STRAVINSKY:	"Perséphone," Melodrama in Three Parts (Poem by André Gide)
SZYMANOWSKI:	Second Concerto for Violin and Orchestra, Op. 61

OTHER WORKS PERFORMED FOR THE FIRST TIME AT THESE CONCERTS

BACH:	The Passion According to St. John
BERLIOZ:	"The Damnation of Faust," Dramatic Legend
GABRIELI, G.:	Sonata *Pian e Forte*
MENDELSSOHN:	Scherzo in G minor from the Octet, Op. 20 (Arranged for orchestra by the composer)
WAGNER:	"Siegfried," Act III

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THE FOLLOWING ARTISTS HAVE APPEARED AS SOLOISTS THIS SEASON

ALDRICH,* PUTNAM, harpsichord (Bach's Brandenburg Concerto No. 5), *April* 19, *April* 26

ALSEN, ELSA, soprano (Wagner's "Siegfried," Act III), *November* 2

AVERINO, OLGA, soprano (Berg's Symphonic Pieces from "Lulu"; Bach's "Passion According to St. John") *March* 22, *April* 19

BOSHOER,* DORA, soprano (Moussorgsky's "Khovanstchina," Act III), *March* 29

BURGIN,† RICHARD, violin (Bach's Brandenburg Concerto No. 5), *April* 26

DADMUN,* ROYAL (Bach's "Passion According to St. John"), *April* 19

FALKNER,** KEITH, baritone (Bach's "Passion According to St. John"), *April* 19

FEDORA,* NADINE, contralto (Moussorgsky's "Khovanstchina," Act III), *March* 29

GIESEKING, WALTER, pianist (Rachmaninoff's Concerto for Pianoforte No. 2 in C minor), *April* 12, 1935. Sketch .. 1008

GRIDLEY, DAN, tenor (Bach's "Passion According to St. John"), *April* 19

GURNEY,* JOHN, baritone (Berlioz's "The Damnation of Faust"), *November* 30

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HEIFETZ, JASCHA, violin (Sibelius' Violin Concerto), *November* 23. Sketch 260
HESS, MYRA, piano (Beethoven's Concerto for Pianoforte No. 4 in G major, Op. 58), *February* 15. Sketch 707
IVANTZOFF,* IVAN, tenor (Berlioz' "The Damnation of Faust"; Moussorgsky's "Khovanstchina," Act III), *November* 30, *March* 29
JAGEL,* FREDERICK, tenor (Wagner's "Siegfried," Act III), *November* 2
LAURENT,† GEORGES, flute (Bach's Brandenburg Concerto No. 5), *April* 26
LAZĂR,* PHILIP, piano (Lazăr's Concerto No. 3 for Piano, Op. 23), *March* 8. Note 784
MALKIN, BEATA, soprano (Berlioz' "The Damnation of Faust"), *November* 30
MITCHELL,* VIOLA, violin (Malipiero's Violin Concerto), *December* 7. Sketch 369
MURRAY, MARIE, contralto (Wagner's "Siegfried," Act III; Bach's "Passion According to St. John"), *November* 3, *April* 19
O'MORE,* COLIN, tenor (Stravinsky's "Perséphone"), *March* 15
PATTON, FRED, bass (Wagner's "Siegfried," Act III), *November* 2
PIATIGORSKY, GREGOR, violoncello (Berezowsky's Concerto Lirico for Violoncello and Orchestra; Strauss' "Don Quixote"), *February* 22. Sketch 745



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SLIEPOUSHKIN,* STEPAN, bass (Moussorgsky's "Khovanstchina," Act III), *March* 29
SPALDING, ALBERT, violin (Szymanowski's Second Violin Concerto), *December* 28. Sketch 461
STEINERT, ALEXANDER, pianist (Steinert's Concerto Sinfonico for Piano and Orchestra), *February* 8. Note 649
TCHERKASSKY,* ALEXIS, baritone (Berlioz's "The Damnation of Faust" and Moussorgsky's "Khovanstchina," Act III), *November* 30, *March* 29
WITTGENSTEIN,** PAUL, pianist (Ravel's Pianoforte Concerto for the Left Hand), *November* 9. Sketch 218

Singers:	ELSA ALSEN, OLGA AVERINO, DORA BOSHOER,* ROYAL DADMUN,* KEITH FALKNER,** NADINE FEDORA,* DAN GRIDLEY, JOHN GURNEY,* IVAN IVANTZOFF,* FREDERICK JAGEL,* BEATA MALKIN, MARIE MURRAY, COLIN O'MORE,* FRED PATTON, STEPAN SLIEPOUSHKIN,*, ALEXIS TCHERKASSKY *	16
Pianists:	WALTER GIESEKING, MYRA HESS, PHILIP LAZAR,* ALEXANDER STEINERT, PAUL WITTGENSTEIN **	5
Violinists:	RICHARD BURGIN, JASCHA HEIFETZ, VIOLA MITCHELL,* ALBERT SPALDING	4
Violoncello:	GREGOR PIATIGORSKY	1
Flute:	GEORGES LAURENT	1
Harpsichord:	PUTNAM ALDRICH	1
		28



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Chorus:	CECILIA SOCIETY, Arthur Fiedler, *Conductor* (Berlioz's "The Damnation of Faust"; Stravinsky's "Perséphone"; Moussorgsky's "Khovanstchina," Act III)
	BACH CANTATA CLUB, Mrs. Langdon Warner, *Conductor* (Bach's "Passion According to St. John")
Speaking Voice:	EVA GAUTHIER (Stravinsky's "Perséphone")
Viola:	JEAN LEFRANC † (Strauss's "Don Quixote")
Viola d'amore:	JEAN LEFRANC † and ALBERT BERNARD † (Bach's "Passion According to St. John")
Viola da gamba:	ALFRED ZIGHERA † (Bach's "Passion According to St. John")
Flute:	GEORGES LAURENT † (Holst's "Fugal Concerto")
Oboe:	FERNAND GILLET † (Holst's "Fugal Concerto")
Harpsichord:	PUTNAM ALDRICH (Bach's "Passion According to St. John")
Organ:	ALBERT W. SNOW † (Bach's "Passion According to St. John")

GUEST CONDUCTORS

ADRIAN BOULT,** *January* 11–12: GIOVANNI GABRIELI — "Sonata Pian e Forte"; MENDELSSOHN — Scherzo in G minor; HAYDN — Symphony in G major, No. 88; ELGAR — Symphony No. 2 in E flat

January 18–19: BLISS — Introduction and Allegro; HOLST — Fugal Concerto; BAX — "The Garden of Fand"; SCHUBERT — Symphony No. 7 in C major

IGOR STRAVINSKY: *March* 15–16: STRAVINSKY — "Fireworks"; Suite from "L'Oiseau de Feu," "Perséphone"



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HENRY EICHHEIM conducted his "Bali," *November* 23–24
DAVID STANLEY SMITH conducted his "Epic Poem," *April* 12–13

*

RICHARD BURGIN, as assistant conductor, conducted at the concerts of *December* 7–8, *December* 21–22, *April* 12–13.

ENTR'ACTES

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SHAW, BERNARD	"Siegfried and Superman." (From "The Perfect Wagnerite")	173
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PROGRAMMES OF THE MONDAY EVENING AND TUESDAY AFTERNOON SERIES BY THE BOSTON SYMPHONY ORCHESTRA, SEASON 1934–1935

Six symphony concerts were given in Symphony Hall on Monday evenings, DR. KOUSSEVITZKY, *conductor* (DR. ADRIAN BOULT, *guest conductor,* January 21):

1934. November 5. BRAHMS, "Variations on a Theme by Joseph Haydn, Op. 56a; RACHMANINOFF, Concerto for Pianoforte in F-Sharp minor, Op. 1 (PAULINE DANFORTH *); FRANCK, Symphony in D minor.

December 3. BERLIOZ, "The Damnation of Faust," Dramatic Legend in Four Parts, Op. 24 (*Soloists*: BEATA MALKIN, IVAN IVANTZOFF, ALEXIS TCHERKASSKY, JOHN GURNEY; CECILIA SOCIETY CHORUS, Arthur Fiedler, *conductor*).

1935. January 21. HOLST, Fugal Concerto for Flute and Oboe (*Flute:* GEORGES LAURENT; † *Oboe,* FERNAND GILLET †); MENDELSSOHN, Scherzo in G minor from the Octet. Op. 20; HAYDN, Symphony in G major, No. 88; SCHUBERT, Symphony in C major, No. 7.

February 11. MENDELSSOHN, Symphony No. 4, in A major, "Italian"; GEORGE FOOTE, Variations on a Pious Theme; * TCHAIKOVSKY, Symphony No. 6 in B minor, "Pathétique," Op. 74.

March 25. BEETHOVEN, Overture to "Leonore" No. 2, Op. 72; TCHAIKOVSKY, Concerto for Violin in D-major, Op. 35 (RUTH POSSELT *); STRAUSS, Tone Poem, "Also sprach Zarathustra" (freely after Friedrich Nietzsche), Op. 30.

April 22. RAVEL, Suite for Orchestra, "Le Tombeau de Couperin"; SIBELIUS, Symphony No. 7 (in one movement) Op. 105; BEETHOVEN, Symphony No. 5 in C minor, Op. 67.

Six symphony concerts were given in Symphony Hall on Tuesday afternoons, DR. KOUSSEVITZKY, *conductor.* (The programmes consisted of works by Schubert, Schumann, and Brahms):

1934. October 30. SCHUBERT, Ballet Music from "Rosamunde"; SCHUMANN, Symphony No. 4 in D minor, Op. 120; BRAHMS, Symphony No. 2 in D major, Op. 73.

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November 20. SCHUBERT, Symphony No. 5 in B flat major; SCHUMANN, Symphony No. 2 in C major, Op. 61 (Two Movements); BRAHMS, Symphony No. 4 in E minor, Op. 98.

December 18. SCHUMANN, Overture to Byron's "Manfred," Op. 115; SCHUBERT, Symphony No. 8 in B minor, "Unfinished"; BRAHMS, Concerto for Violin and Orchestra, Op. 77 (BRONISLAW HUBERMAN).

1935. February 5. SCHUBERT, Andante from the Symphony No. 4 in C minor, "Tragic"; SCHUMANN, Symphony in E-flat major, No. 3, "Rhenish," Op. 97; BRAHMS, Concerto for Pianoforte in B-flat major, No. 2, Op. 83 (JOSEFA ROSANSKA **).

March 5. SCHUBERT, Symphony in C major, No. 7; SCHUMANN, Concerto in A minor for Pianoforte and Orchestra, Op. 54 (JESÚS MARÍA SANROMÁ †); BRAHMS, Academic Festival Overture, Op. 80.

April 16. SCHUBERT, Overture in the Italian Style in C major, Op. 170; SCHUMANN, Symphony No. 1 in B-flat major, Op. 38; BRAHMS, Symphony No. 1 in C minor, Op. 68.

PENSION FUND CONCERTS

March 17, 1935. (*Soloist:* FEODOR CHALIAPIN. *Accompanist,* IVAN BASILEVSKY). Programme: TCHAIKOVSKY, "Romeo and Juliet," Overture Fantasia; MOUSSORGSKY, Aria, "I Reached the Highest Power" from "Boris Godunov" (Act II); BORODIN, Kontchak's Aria from "Prince Igor"; Songs with Piano: GLINKA, "The Midnight Review"; SAKHNOVSKY, "Death Walks About Me"; ROSSINI, Don Basilio's Air from "The Barber of Seville"; WAGNER, Overture to "Tannhäuser."

May 5, 1935. BACH, Mass in B minor (HARVARD GLEE CLUB, RADCLIFFE CHORAL SOCIETY, G. Wallace Woodworth, *Conductor;* OLGA AVERINO, *soprano;* MARGARET MATZENAUER, *mezzo-soprano;* CHARLES HACKETT, *tenor;* KEITH FALKNER, *bass,* RICHARD BURGIN,† *violin;* LOUIS SPEYER,† and JEAN DEVERGIE,† *oboe d'amore;* GEORG BOETTCHER,† *horn;* ALBERT SNOW,† *organ*).

BACH–HANDEL FESTIVAL.

These works by Bach and Handel were performed by the Boston Symphony Orchestra at extra Festival Concerts:

Tuesday Evening, April 30, 1935: HANDEL, "Solomon" (Oratorio) (HARVARD GLEE CLUB, RADCLIFFE CHORAL SOCIETY, G. Wallace Woodworth, *Conductor*); *Soloists:* OLGA AVERINO, MARGARET MATZENAUER, CHARLES HACKETT,* KEITH FALKNER, JULIUS HUEHN*).

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Wednesday Evening, May 1, 1935. BACH, Prelude and Fugue in G major for Organ (CARL WEINRICH*) ; HANDEL, Concerto Grosso for Oboe with String Orchestra (FERNAND GILLET †) ; BACH, Italian Concerto for Harpsichord (RALPH KIRKPATRICK *) ; BACH, Sonata in C major No. 3 for Violoncello unaccompanied (JEAN BEDETTI †) ; BACH, Toccata, Adagio and Fugue in C major for Organ (CARL WEINRICH) .

SPECIAL CONCERT

A free public concert was given on Sunday afternoon November 18, 1934, to commemorate the 100th anniversary of the birth of the founder of the Boston Symphony Orchestra, HENRY LEE HIGGINSON (Born November 18, 1834) . There was a foreword by BENTLEY W. WARREN, President of the Trustees. Dr. SERGE KOUSSEVITZKY conducted the following programme: BEETHOVEN, Overture to " Leonore " No. 3, Op. 72; SCHUBERT, Symphony in B minor, No. 8 (" Unfinished ") ; BRAHMS, Symphony No. 4 in E minor, Op. 98 (Finale) .

When THE FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA held their first meeting in Symphony Hall, Wednesday afternoon, March 27, 1935, the following music was performed by string players from the Orchestra, Dr. KOUSSEVITZKY conducting: HANDEL, Concerto Grosso, Op. 6, No. 5; ARENSKY, Variations; MOZART, " Eine Kleine Nachtmusik " (last two movements) .

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8 Concerts in *Sanders Theatre, Harvard University,* CAMBRIDGE, on Thursday evenings, October 18, November 22, December 20, January 10, February 14, March 14, March 28, and April 25.

4 Concerts in the *Metropolitan Theatre,* PROVIDENCE, R. I., on Tuesday evenings, November 27, January 15, February 19, March 19.

10 Concerts in *Carnegie Hall,* NEW YORK (5 evenings and 5 Saturday afternoons) November 15–17, January 3–5, February 1–2; February 28–March 2; April 4–6.

5 Concerts in the *Academy of Music,* BROOKLYN, on Friday evenings, November 16, January 4, January 31, March 1, April 5.

3 Concerts in the *Lyric Theatre,* BALTIMORE, on Tuesday evenings, November 13, January 29, April 2.

3 Concerts in *Constitution Hall,* WASHINGTON, on Wednesday afternoons, November 14, January 30, April 3.

WESTERN TOUR: December 10 to 15, inclusive, concerts in Buffalo, N. Y.; Ann Arbor (University of Michigan); Toledo, Ohio; Cincinnati, Ohio; Pittsburgh, Pennsylvania; Schenectady, New York.

MISCELLANEOUS CONCERTS: November 12, and February 27, New Haven (Yale University); January 2 and February 26, Hartford; January 28, New Brunswick, N. J. (Rutgers University); February 25, Northampton, Mass. (Smith College); April 10, Worcester.

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"Entrance of the Guests into the Wartburg," from "Tannhäuser"	*Wagner*
Overture to "Sakuntala"	*Goldmark*
Minuet (for Strings)	*Bolzoni*
The "Mikado," Selection	*Sullivan*
Suite from "The Bolt"	*Shostakovitch*
INTRODUCTION—POLKA—VARIATIONS—TANGO—INTERMEZZO—FINALE	
(*First performance in America*)	
"The Fair Day," from "An Irish Symphony"	*Harty*
"The Two Pigeons," Ballet Suite (after La Fontaine)	*Messager*
ENTRANCE OF THE GYPSIES—SCENE AND DANCE OF THE TWO PIGEONS —DIVERTISSEMENT—HUNGARIAN DANCE	
"Anything Goes," Selection	*Porter*
"Tales from the Vienna Woods," Waltz	*Strauss*
"The Ride of the Valkyries"	*Wagner*

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24 SATURDAY EVENING CONCERTS
6 MONDAY EVENING CONCERTS
6 TUESDAY AFTERNOON CONCERTS

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we suggest that you examine the index on pages 1150–1164. This gives an idea of the range of the Boston Symphony concerts, the importance of a season's repertory in the world of musical performance, and the assisting artists who appear with the Orchestra.

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[Fifty-fourth Season, 1934–1935]

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SAUVLET, H.
CHERKASSKY, P.
RESNIKOFF, V.
EISLER, D.
HANSEN, E.
LEIBOVICI, J.
MARIOTTI, V.
PINFIELD, C.
FEDOROVSKY, P.
LEVEEN, P.
TAPLEY, R.
KRIPS, A.
KNUDSON, C.
MAYER, P.
ZUNG, M.
DIAMOND, S.
BEALE, M.
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GORODETZKY, L.
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ARTIÈRES, L.
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GERHARDT, S.
BERNARD, A.
VAN WYNBERGEN, C.
DEANE, C.
JACOB, R.
GROVER, H.
WERNER, H.
HUMPHREY, G.

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BEDETTI, J.
ZIGHERA, A.
LANGENDOEN, J.
BARTH, C.
CHARDON, Y.
DROEGHMANS, H.
STOCKBRIDGE, C.
WARNKE, J.
FABRIZIO, E.
MARJOLLET, L.
ZIMBLER, J.

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KUNZE, M.
VONDRAK, A.
LEMAIRE, J.
MOLEUX, G.
LUDWIG, O.
FRANKEL, I.
GIRARD, H.
DUFRESNE, G.
JUHT, L.

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LAURENT, G.
BLADET, G.
AMERENA, P.

Oboes

GILLET, F.
DEVERGIE, J.
STANISLAUS, H.

Clarinets

POLATSCHEK, V.
VALERIO, M.
MAZZEO, R. E♭ Clarinet

Bassoons

LAUS, A.
ALLARD, R.
PANENKA, E.

Piccolo

BATTLES, A.

English Horn

SPEYER, L.

Bass Clarinet

MIMART, P.

Contra-Bassoon

PILLER, B.

Horns

BOETTCHER, G.
MACDONALD, W.
VALKENIER, W.
GEBHARDT, W.

Horns

VALKENIER, W.
LANNOYE, M.
SINGER, J.
LORBEER, H.

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MAGER, G.
LAFOSSE, M.
GRUNDEY, T.
VOISIN, R.
MANN, J.

Trombones

RAICHMAN, J.
HANSOTTE, L.
LILLEBACK, W.

Tuba

ADAM, E.

Harps

ZIGHERA, B.
CAUGHEY, E.

Timpani

RITTER, A.
POLSTER, M.

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STERNBURG, S.
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